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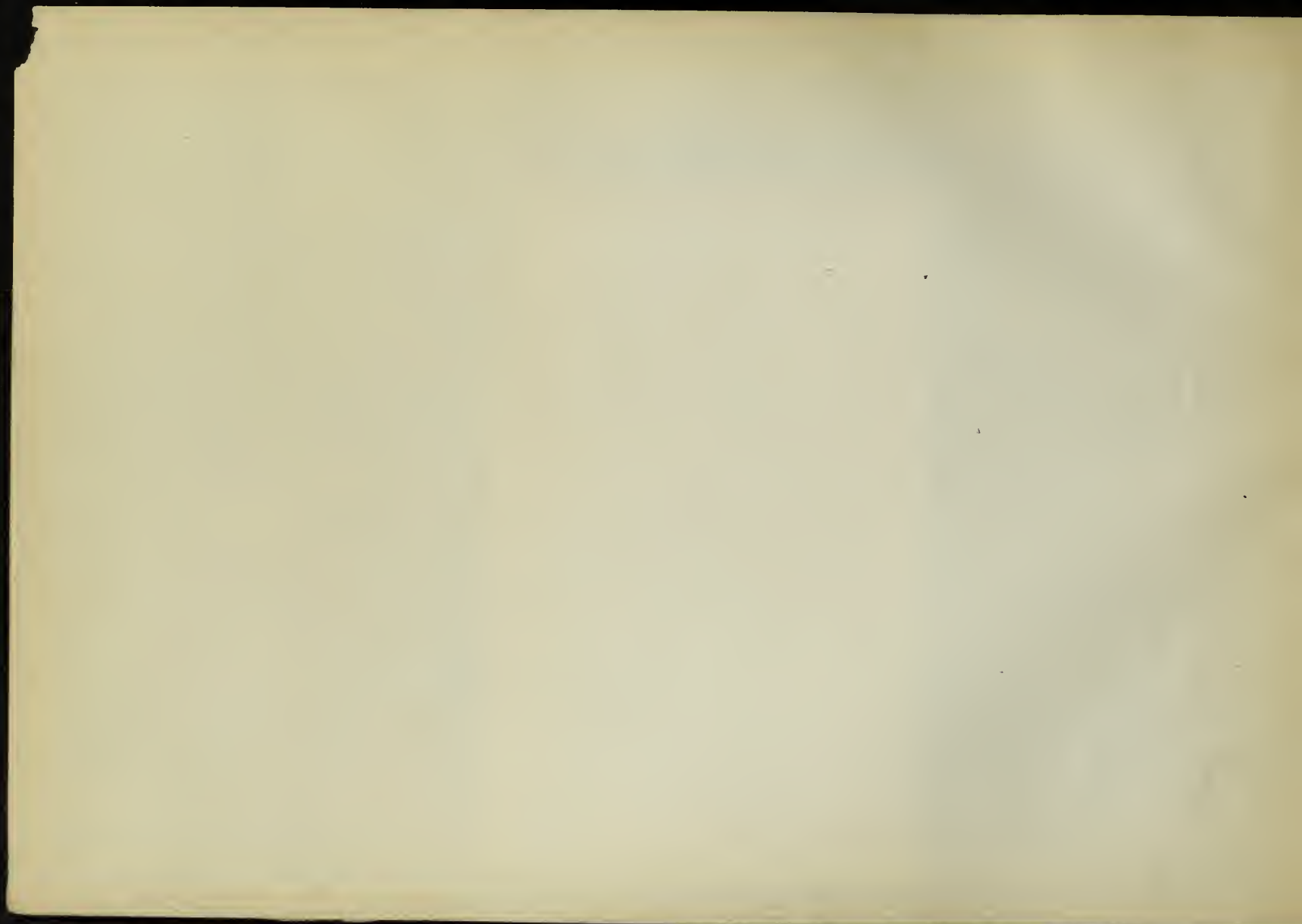
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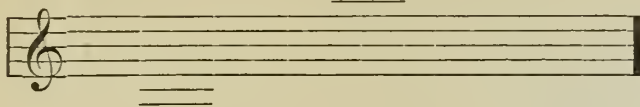
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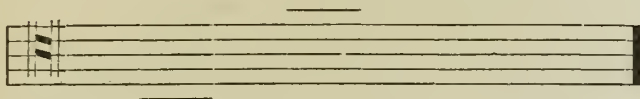
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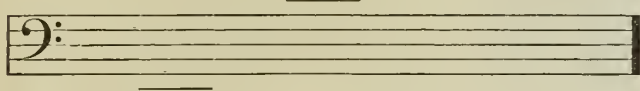
VII. Staff arranged to represent the pitches of women's voices :



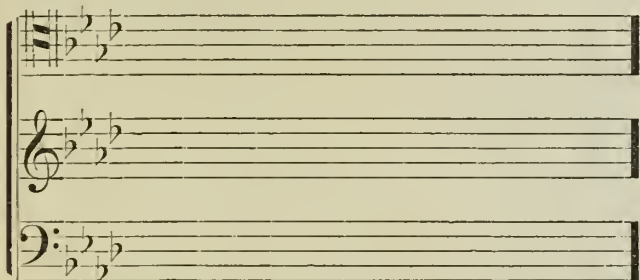
VIII. Staff arranged to represent the pitches of the higher voices of men :



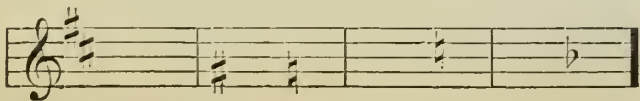
IV. Staff arranged to represent the pitches of the lower voices of men :



X. Staves arranged to represent a key. (The foregoing staves, with clefs, also represent a key.)



XI. Staff modified by accidentals :



DYNAMIC TERMS, AND SIGNS.

XII. Every tone has a *power* and *quality*, named by an appropriate word or term, and represented by the same (written or printed), or its abbreviation, or a corresponding sign.


XIII. FORTE, or *f*, loud.


PIANO, or *p*, soft.


MEZZO, or *m*, medium.

FORTISSIMO, or *ff*, very loud.

PIANISSIMO, or *pp*, very soft.

CRESCENDO, or *cres.*, or , increasing tone or tones.

DIMINUENDO, or *dim.*, or , diminishing tone or tones.

SWELL, or , increasing and diminishing.

FORZANDO, or *fz*, or , a sudden burst of tone.

SOMBER QUALITY, tones of, reverence, sadness, or fear.

CLEAR QUALITY, tones of, courage, joyfulness, or gayety.

MAESTOSO, loud and majestic.

AFFETUOSO, soft and sad.

DOLCE, soft and sweet.

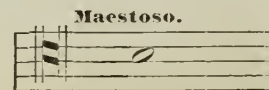
CON SPIRITO, loud, or soft, and spirited.

CON DOLORE, with grief.

GIOJOSO, joyfully.

THE FULL REPRESENTATION OF A TONE.

XIV. The tone here represented is a *whole note*, as to length represented by the *note*; *middle C*, as to pitch represented by the *degree of the staff* upon which the note is placed; *loud*, as to *power*; and *majestic*, as to *quality*, represented by the word *maestoso*.



Hail !

TONES IN TUNES.

XV. Tones do not make tunes until they produce *pulsations* or BEATS in the mind, *accented* and *unaccented*.

XVI. Accented and unaccented beats make MEASURES.

XVII. When beats group themselves into *twos* (accented and unaccented), they make DOUBLE MEASURES.

XVIII. When beats group themselves into *threes* (one accented and two unaccented), they make TRIPLE MEASURES.

XIX. When beats group themselves into *fours* (accented, unaccented, lesser accented, unaccented), they make QUADRUPLE MEASURES.

XX. When beats group themselves into *sixes* (first accented, fourth less accented), they make SEXTUPLE MEASURES.











Some tunes make one kind of measures, and some another.

SILENCE IN TUNES.

XXI. Some beats in music take place in silence. These silences are called RESTS, and are represented by characters, called rests.

XXII

RESTS.

Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.
				
Dotted Whole Rest.	Dotted Half Rest.	Dotted Quarter Rest.	Dotted Eighth Rest.	Dotted Sixteenth Rest.
				

VOCAL TRAINING.

XXIII. From the first tone, the following things should be attended to :

1. POSITION—Sit or stand so that the chest and throat will have free action.

2. BREATHING—Fill the lungs as full as the time will allow at every inspiration. Do not hold the breath in the lungs by shutting the throat, but control it entirely by the abdominal and intercostal muscles, keeping the throat open and relieved from pressure.

If you can utter a short sentence while the lungs are full, without the breath escaping, the right muscles are being used. (See *Normal Musical Hand-book*.) Use but little breath while singing.

3. QUALITIES OF TONE—Be able to produce *somber tones* by distending the throat, and *clear tones* by holding the throat in a more natural position. Remember that too much somber tone is injurious to the voice, and that the clear tone is the safe working tone.

4. PRONUNCIATION—Strengthen the muscles, that give the consonant elements of the language, by special practice, as they require more distinctness for singing than for speaking.

See that the vowel sounds are pure and exact.

[If convenient, it is a good plan to have a large card, or an extra blackboard, always standing in the class-room, with the three headings conspicuous—RHYTHMICS, MELODICS, DYNAMICS. Then, as fast as new topics are introduced, have the pupils place the names, terms, and characters belonging to them, under the right headings, and so in their appropriate departments. If the class are accustomed to think of a *note* as a Rhythmic character, of the *staff* as a Melodic character, of a *crescendo* or *somber tone* as Dynamic, it will be a good exercise occasionally for the teacher to give out such names and terms as they have learned, and let the class say of each one whether it is Rhythmic, Melodic, or Dynamic.]

[For a more full and complete explanation of every topic here touched upon, and for extended methods and exercises for teaching them, see *Normal Musical Hand-book*.]

ANALYTICAL MUSIC TABLE.

MUSIC.

Rythmics,	Lengths, . .	Whole, Dotted Whole, Double Dotted Whole, and other notes and rests. Although these names popularly apply to the characters that represent length they are the only names in our system of the lengths themselves. The figure 1 sometimes stands for a whole note or its value; 2 for a half note; 4 for a quarter, etc. No length (note or rest) in music has always the same absolute duration. In one tune a quarter may be long, and in another short; or it may vary by a faster or slower performance of the same tune. Notes and rests are, therefore, said to have in themselves only relative length. (See <i>Normal Musical Hand-book</i> .)
	Measures, . .	<i>Beats</i> . These are as follows: Mental Beats; Beats with the hand, or "beating time;" Beats with the voice, or "counting time;" Accented Beats; Unaccented Beats; Representations of Beats, or parts of Measure. <i>Measures</i> —Bars and the spaces they make, or representations of Measures. <i>Beat-note</i> —The note, or its value, that goes with each beat. Any note, not dotted, may be beat-note; and this causes, in representation, Varieties of Measure. Varieties of Measure are indicated by figures in the form of a fraction, the upper figure showing the kind of measure, and the lower, the beat-note used. <i>Compound Measures</i> —Measures in which the beat-note is a dotted note. There are Compound Double (6-8), Compound Triple (9-8), and Compound Quadruple (12-8) Measures. Any dotted note may be beat-note in Compound Measure, but the dotted quarter is usually taken.
	Movements,	The following are some of the terms in music that indicate movement: Presto, very fast; Allegro, fast; Allegretto, moderately fast; Moderato, moderate; Andantino, moderately slow; Andante, slow; Adagio, very slow.
	Pitches, . .	Sounds or noises that have <i>pitch</i> , are TONES. All noises have the other properties in common with tones (<i>length, power, and quality</i>), but it is <i>pitch</i> that makes tones agree with or follow each other in tunes. When <i>tones</i> go in <i>measures</i> , they make <i>music</i> . Every pitch in music has its own separate, independent name. This name clings to it through all its relationships with other tones, and is called its Absolute name. The absolute names of pitches are the names of certain letters, with, in some cases, the addition of the word sharp, flat, double sharp, or double flat. Every pitch in music is used, at different times, to sustain different relations to other tones, and for this reason has, beside its absolute name, several Relative names. The relative names of pitches are key-note, or one, two, three, four, five, six, seven, eight, sharp one, sharp two, etc., flat three, flat five, flat seven, and names of that kind; tonic, dominant, subdominant, and names of that kind; and, in some cases, do, re, mi, fa, etc. Any pitch in music may occupy any of these relations; but while C may be key-note in one tune, and four or subdominant in another, and flat seven in another, it can not be one, or three, or dominant, or subdominant through all. When its relation is broken up or ended, its relative name ceases.
	Keys,	A Key is a large family of related pitches. All the pitches in music, named C, D, E, F, G, A, and B, make one key. All the pitches named G, A, B, C, D, E, and F sharp, make another key. All the pitches named A, B, C, D, E, F, and G sharp, make another, and there are many others. Each key has tones which are called Key-notes, or tonic, or one, or eight. It has also tones named two, three, four, five, six, and seven—also called supertonic, mediant, subdominant, etc. There are major keys and minor keys. The regular members of keys are called Diatonic tones; all others used in the key are called Chromatic tones. Every key contains smaller families. The smallest of these are called Intervals. An interval consists of two tones. It should be remembered that "interval" means two things in music. One, something to <i>hear</i> , as minor third or major third; the other, the <i>difference</i> of pitch between the two tones that have this relationship. One is a musical effect, the other a calculation. Of intervals, there are seconds, thirds, fourths, fifths, etc., diatonic and chromatic, perfect and imperfect, major and minor, augmented and diminished, Step, Half step, and Step-and-a-half. These last are the names of differences in pitch, and are used for measuring or calculating purposes. The next larger families in keys are called Chords. The next larger families are Scales. A scale consists of eight or more tones, heard successively. Scales are major, minor, and chromatic. <i>Modulation</i> —Going from one key to another, during a piece of music. <i>Transposition</i> —Singing or playing a tune, scale, or exercise, higher or lower than written or previously performed (giving it in another key).
Melodics,	Staff,	The only character in our system that represents the pitches of tones, consequently the only character that represents a key and what the key contains, is the Staff. While the capacity of the staff to represent pitches is never less than the five long lines and their spaces, it varies above that according to the number of short lines used. It is also affected in its manner of representing pitches by characters called Clefs, and also by characters called sharps, flats, double sharps, and double flats. As the staff represents many pitches, but indicates none in particular, it is necessary, if a pitch is wanted, to point at the degree representing it, or place a note upon it, or in some way indicate it. The usual way, of putting a note upon the degree, is best, because it not only shows which pitch is wanted, but its place in the measure shows <i>when</i> it is wanted, and its shape shows <i>how long</i> it is wanted (if there is a time or movement mark). (See <i>Normal Musical Hand-book</i> for fuller explanations, and for omitted subjects). Sharps and flats are used in two ways to affect the staff. In one way, a sharp or a flat not only makes a degree stand for another pitch through its entire extent, but it produces a similar effect upon all the octaves above and below that degree of that staff. Sharps and flats for this purpose are put in the Signature place (where the staff is made to represent some key). In the other use of the sharp or flat, it only affects the degree upon which it is placed for the remainder of the measure in which it occurs. A Brace imites as many staves as are to be used together.
	Powers, . .	Degrees of mere loudness and softness of tones are called <i>powers</i> , and are named mezzo, forte, piano, fortissimo, pianissimo, crescendo, diminuendo, swell, forzando, etc. These powers are represented to the eye either by the foregoing words written, or their abbreviations, or by certain characters.
	Qualities, . .	Tones agreeing in length, pitch, and power, may differ in joyfulness or sadness, clearness or somberness, boldness or fearfulness, or may be of one kind or another as to voice or instrument. The peculiarities of tones in these respects are called their <i>QUALITIES</i> . Qualities of tones are named clear, somber, gioioso, doloroso, etc., and mingling with differences of power, maestoso, affetuoso, dolce, con spirito, grave, etc. Also, flute tone, trumpet tone, clarionet tone, violin tone, brilliant tone, ringing tone, sympathetic tone, etc.
Dynamics,	Expression,	The term Expression is properly applied to all things of power and quality, as it is mainly by differences in these things that tones have different manifestations or expressions. There are, however, some things of rythmics that come under this head, such as accelerando, ritardando, tempo rubato, pause, syncopation, staccato, legato, etc. Also, portamento, and other things of melodics.

PRACTICAL EXERCISES.

Such instructions should be given as will enable the class to answer the questions belonging to each exercise.

No. 1.—What kind of measure does the figure 2 stand for? How many beats in double measure? Which is accented? How many measures in this exercise? How many bars? What kind of bar is the last one?

Beat and describe :

2 *Down, up. | Down, up. | Down, up. | Down, up. | Down, up. | Down, up. | Down, up. | Down, up. ||*

No. 2.—What kind of Note does the figure 4 stand for? Does 2-4 mean just two quarters in each measure, or the value of two quarters? What kind of notes are used in this lesson?

Beat and sing:

2/**4**

La, la.

Let us keep the measure strong, While the puls-es move a - long; 'Twill be neither tune nor rhyme, If we do not keep the time.

No. 3.—Which staff is here used—treble, base or tenor? What shows that it is the treble staff? When men sing from the treble staff, do they sing the exact pitch indicated, or an octave lower? Which is C the name of—the length, pitch, power, or quality of the tone? What does the line or space of the staff represent—the length, pitch, power, or quality of the tone? What represents the length? What character shows which line or space is wanted?

Sing without beating :

C, D.

One, two, one.
Do, re, do.

C, D, E.

One, two, three, two, one.
Do, re, mi, re, do.

C, D, E, F.

One, two, three, four, three, two, one.
Do, re, mi, fa, mi, re, do.

C, D, E, F, G.

One, two, three, four, five, four, three, two, one.
Do, re, mi, fa, sol, fa, mi, re, do.

C, D, E, F, G, A.

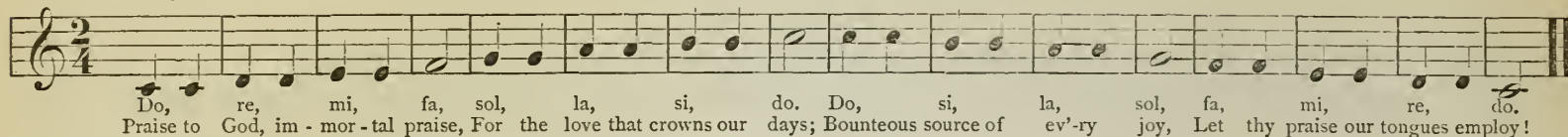
One, two, three, four, five, six, five, four, three, two, one.
Do, re, mi, fa, sol, la, sol, fa, mi, re, do.

C, D, E, F, G, A, B, C.

One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do.

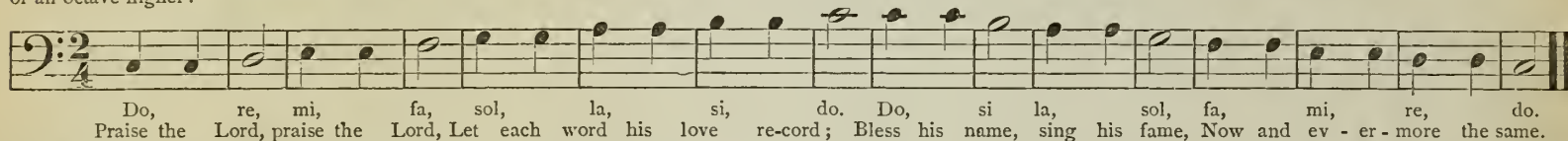
No. 4.—What are the pitch-names of these tones? What are their length-names? What helps you decide what power and quality they should have? Which tone is most satisfactory for an ending? What is such a tone called, in a key or in a tune?

Beat and sing:



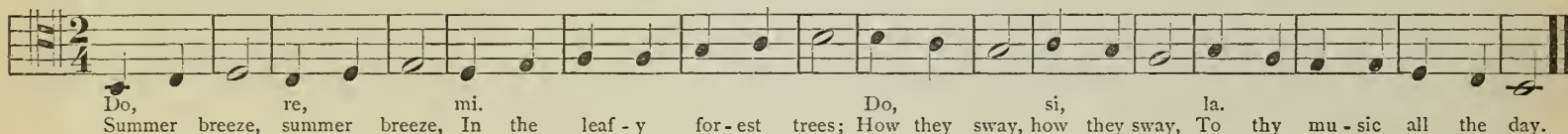
Do, re, mi, fa, sol, la, si, do. Do, si, la, sol, fa, mi, re, do.
Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of ev'ry joy, Let thy praise our tongues employ!

No. 5.—Which staff is here used? Which degree represents key-note? When ladies and children sing from the base staff, do they sing the exact pitch represented, or an octave higher?



Do, re, mi, fa, sol, la, si, do. Do, si, la, sol, fa, mi, re, do.
Praise the Lord, praise the Lord, Let each word his love re-cord; Bless his name, sing his fame, Now and ev - er - more the same.

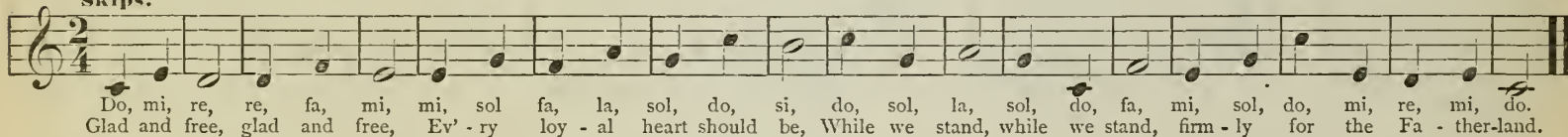
No. 6.—Which staff is here used? When ladies and children sing from the tenor staff, do they sing as written, or an octave higher? Which degree stands for middle C, in treble staff? In base staff? In tenor staff?



Do, re, mi. Do, si, la.
Summer breeze, summer breeze, In the leaf - y for - est trees; How they sway, how they sway, To thy mu - sic all the day.

No. 7.—Is seven a good tone for key-note? Is it restful, or restless? Is six bold, or plaintive? Which is more bold, six or four?

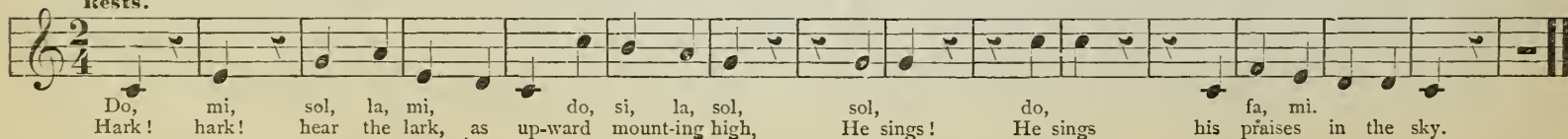
Skips.



Do, mi, re, re, fa, mi, mi, sol, fa, la, sol, do, si, do, sol, la, sol, do, fa, mi, sol, do, mi, re, mi, do.
Glad and free, glad and free, Ev'ry loy - al heart should be, While we stand, while we stand, firm - ly for the Fa - ther-land.

No. 8.—What kind of rests? What power and quality do the words call for?

Rests.



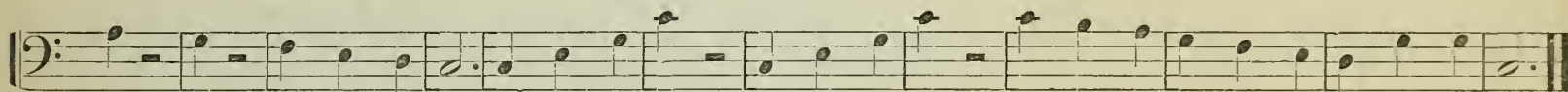
Do, mi, sol, la, mi, do, si, la, sol, sol, do, fa, mi.
Hark! hark! hear the lark, as up - ward mount - ing high, He sings! He sings his praises in the sky.

No. 9.—How many beats in triple measure? Which is accented? What do the figures 3-4 mean? What kind of note is here three beats long? What kind of power, and quality, should be given?

Triple measure.



Do, re, mi, fa, sol, la, si, do, do, sol, mi, do,
Stead - i - ly, cheer-ful - ly, join in the song; Onward and upward, both sol - id and strong; Come! Come! Come! Come!



la, sol, fa, do. Do, mi, sol, do. Do, sol.
all join, sol - id and strong; Sol - id and strong, sol - id and strong; Join in the cho-rus, both sol - id and strong

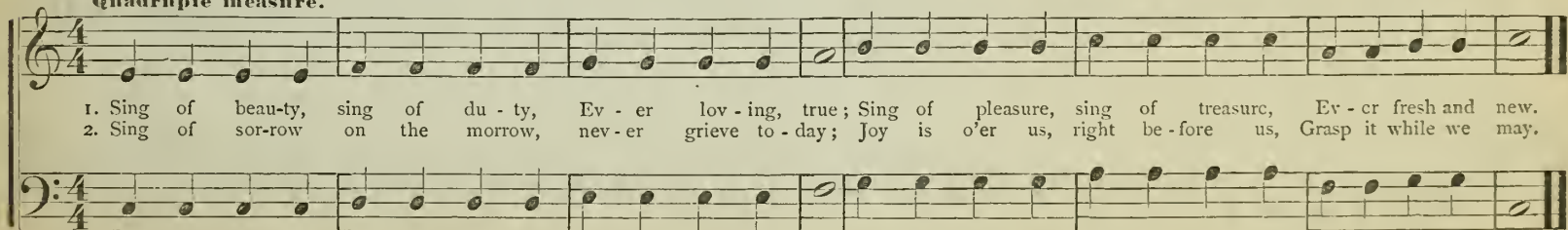
No. 10.—What kind of rest in last measure? What do the dots before one of the bars signify? Which time, singing the piece through, do you omit the three measures marked "2d time"? Which time do you omit the measures marked "1st time"?



{ When we are parted, If you're true-hearted, You'll not for-get us at home; No, no, no, no, your }
{ letters will cheer us, And bring you near us, Un-til you (omit,) say, "I will come!" }

No. 11.—How many beats has quadruple measure? Which are accented beats? What new note? How long? How many staves to be used at once? What shows that two staves go together? Which staff for female voices? Which for male voices? Joyful, or sad? Clear, or somber tone? What kind of power?

Quadruple measure.



1. Sing of beau-ty, sing of du - ty, Ev - er lov - ing, true; Sing of pleasure, sing of treasure, Ev - er fresh and new.
2. Sing of sor-row on the morrow, nev - er grieve to - day; Joy is o'er us, right be - fore us, Grasp it while we may.

No. 12.—What kind of rests in this lesson? (The whole rest is used to fill a measure, in any kind of measure.)

Beat time carefully.

Can you fol-low, Keep-ing by us? Come no near-er, While we're ranging,
We can fol-low, You just try us. Well, that's clearer,
Near-er, ranging, In our mer-ry song, ha, ha, ha, Near-er, ranging, In our mer-ry song.
always changing, Clearer, changing, In our song, ha, ha, ha; Clearer, changing, In our song.

No. 13.—What kind of measure? How many beats has sextuple measure? (By this plan, the *down* and *right* beats are accented, as in quadruple measure, making the transition easy.)

Beat and describe:

6 *Down*, left, left, *right*, up, up. | *Down*, left, left, *right*, up, up. | *Down*, left, left, *right*, up, up. | *Down*, left, left, *right*, up, up. ||

No. 14.—What figure indicates sextuple measure? What do the figures 6-4 say? What is the peculiarity of the whole rest?

Down, left, left, Right, up, up. Now, this long measure sing, Down, left, left, Right, up, up. making our voices ring, Long, long, strong!

No. 15.—What kind of measure? What figure indicates sextuple measure? What other notes are equal to six quarters? What rests? Name several combinations of notes and rests. Do these words call for a loud power, or a soft power? For a somber quality, or a clear quality?

Beat carefully.

Hear how the puls-es go, Hear how the numbers flow, Swinging so sweet and low, Swing - ing,

Hear how the puls-es go, Hear how the numbers flow, Swinging so sweet and low; Hear how the puls-es go,

swing - - ing, swing - - ing, swing - - ing, Swinging so sweet and so low.

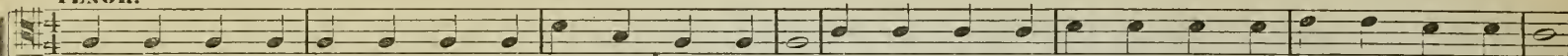
Hear how the numbers flow; Hear how the puls-es go, Hear how the numbers flow, Swinging so sweet and so low.

Swinging so sweet and so low, Swinging so sweet and low, Swinging so sweet and so low.

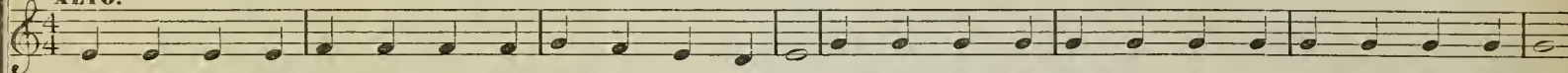
Swinging so sweet and so low, Swinging so sweet and low, Swinging so sweet and so low.

ANGEL VOICES.

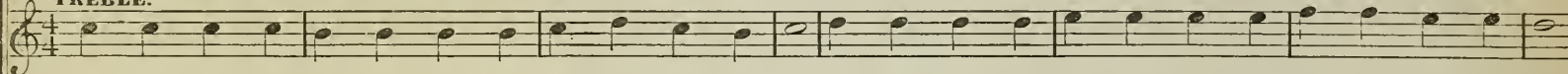
No. 16.—When the tones of a key above eight are used, what is eight called? What is next above one of the upper scale? Next? Next? Next? Where tones below one are used, what is one called? What is next below eight of the lower scale? Next? Next? Next? What are the higher voices of men called? The lower? What are the higher voices of women called? What the lower?

TENOR.

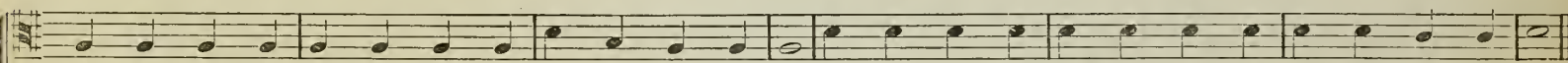
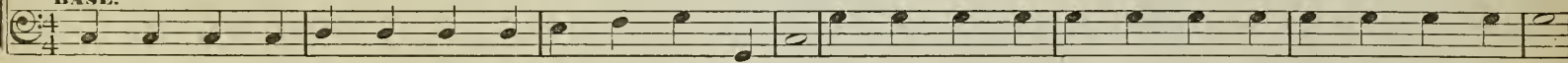
1. An - gel voic-es, an - gel voic-es, sounding thro' the air; Glo-ry! glo-ry! how they ring their gladness ev - 'ry-where.

ALTO.

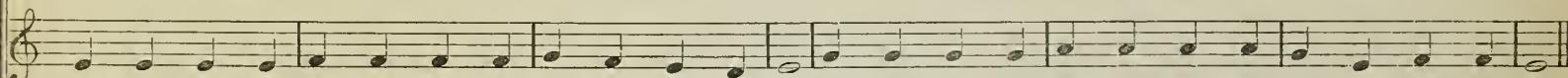
2. O - pen wide and let them in, these shining ones of song; Peace and love and bless-ed-ness with-in their ranks belong.

TREBLE.

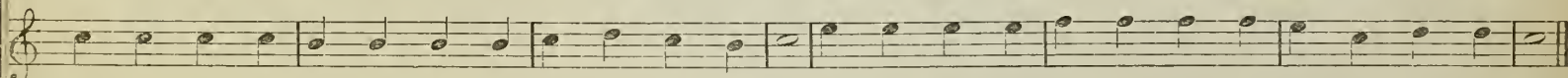
3. An - gel voic-es, an - gel voic-es, from the realms above; Ev - er may we hear their songs, so full of peace and love.

BASE.

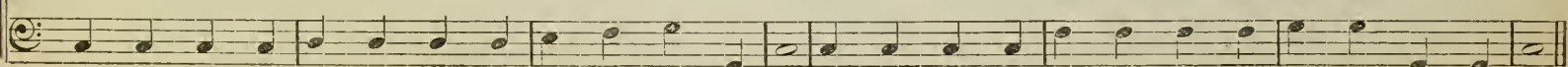
All may share their wond'rous joy, who o - pen wide the door, In the cottage, in the hall, in homes of rich or poor.



"Glo-ry now and ev - er - more to all mankind," they cry—An-gel voic-es, an - gel voic-es, sounding thro' the sky,



In the field, the shop, the mart, the school-room and the hall, Blessing us while blessing Him whose care is o - ver all,



SOFTLY THEY SWELL.

13

No. 17.—What does the repeat include? Which parts sing the abbreviations, in the last line of each verse?

1. Soft-ly they swell, o - ver the sea, Winds that are wafting my loved ones to me, Winds that are wafting my loved ones to me.

Wafting, wafting my, etc.
Waiting, waiting, etc.

2. Af - ter so long, O, may they come, While we are waiting to welcome them home, While we are waiting to welcome them home.

The musical score for 'Softly They Swell' is written in 3/4 time. It features two systems of music. The first system has a vocal line (treble clef) and a piano line (bass clef). The vocal line has a repeat sign after the first measure, and the piano line has a repeat sign after the first measure. The second system also has a vocal line and a piano line, with a repeat sign after the first measure. The lyrics are: '1. Soft-ly they swell, o - ver the sea, Winds that are wafting my loved ones to me, Winds that are wafting my loved ones to me.' and '2. Af - ter so long, O, may they come, While we are waiting to welcome them home, While we are waiting to welcome them home.' The abbreviations 'Wafting, wafting my, etc.' and 'Waiting, waiting, etc.' are written below the vocal line in the second system.

THOU WHO ART ENTHRONED.

No. 18.—How many tones are sung to one syllable, where the slur is used?

1. Thou who art enthroned above, Thou in whom we live and move, Sweet it is with joyful tongue, To resound thy name in song.

2. When the morning paints the skies, When the stars of evening rise, We thy prais-es will ac-cord, Sov'reign Ruler, mighty Lord.

3. Decks the spring with flow'rs the field, Harvest rich doth autumn yield; Giver of all good below, Lord, from thee these blessings flow.

The musical score for 'Thou Who Art Enthroned' is written in 2/4 time. It features two systems of music. The first system has a vocal line (treble clef) and a piano line (bass clef). The vocal line has a slur over the first two measures, and the piano line has a slur over the first two measures. The second system also has a vocal line and a piano line, with a slur over the first two measures. The lyrics are: '1. Thou who art enthroned above, Thou in whom we live and move, Sweet it is with joyful tongue, To resound thy name in song.' and '2. When the morning paints the skies, When the stars of evening rise, We thy prais-es will ac-cord, Sov'reign Ruler, mighty Lord.' and '3. Decks the spring with flow'rs the field, Harvest rich doth autumn yield; Giver of all good below, Lord, from thee these blessings flow.'

COME, DEAREST.

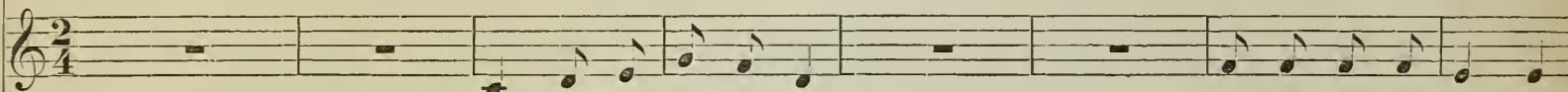
No. 19.—What are the new notes? How many with a beat? How should the beats move—fast or moderately slow? What indicates that?

Andantino.

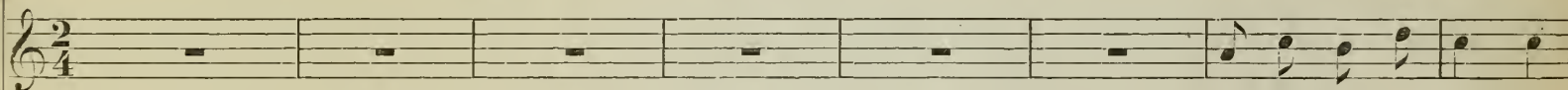


1. Come, dearest, come with me,

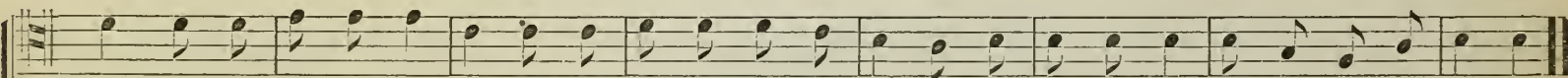
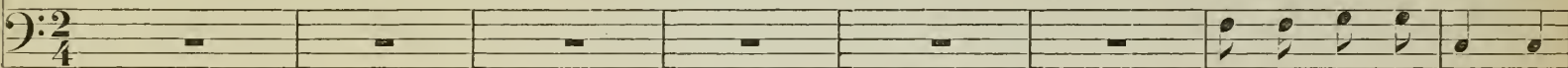
Come to the trysting tree; Mer-ry bells are ring-ing,



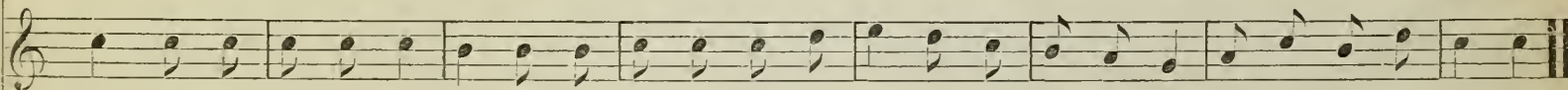
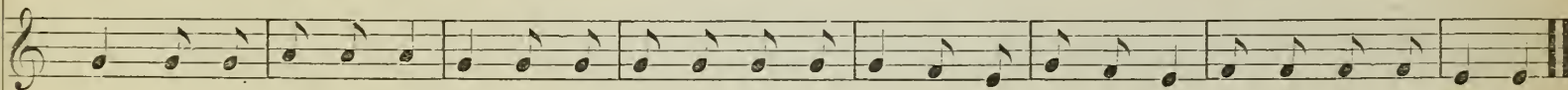
Where shall I come with thee?



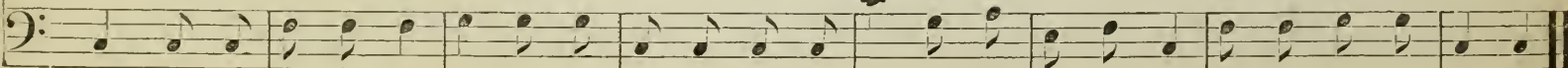
2. Come, dearest, go with me; Where shall I go with thee? There, where the tower we see, Wedding bells are ringing,



Full swells the har-mo-ny, Sweet flows the mel-o-dy, And loud-ly and joy-ful-ly, Mer-ry bells are ring-ing.



Full swells the har-mo-ny, Sweet flows the mel-o-dy, And loud-ly and joy-ful-ly, Wedding bells are ring-ing.



HARK! 'TIS THE BELLS.

15

No. 20.—How should the beats move here—slow, or rather lively? What indicates that? What do the letters D. C. stand for? What is the meaning of the word “Da Capo”? Of “Fine”?

(It will have a good effect to sing this piece right after the previous one, connecting both together.)

Allegretto.

FINE.

{ Hark! 'tis the bells! Hark! and how mer - ri - ly they ring.
 Come, let us join! Come! in the har - mo - ny and sing. }

{ Hark! 'tis the bells of a vil-lage church, how pleasant - ly They strike on the ear and how mer - ri - ly they ring.
 Come, let us join, and we'll im - i - tate their mel - o - dy, Let each take a part in the har - mo - ny and sing. }

{ Hark! 'tis the bells! Hark! and how mer - ri - ly they ring.
 Come, let us join! Come! in the har - mo - ny and sing. }

D. C.

How I love a peal of bells! Of hope and joy their mu-sic tells; When trav'ling homeward wear-i-ly, They greet us ev - er cheer - i - ly.

D.C.

How I love a peal of bells! Of hope and joy their mu-sic tells; When trav'ling homeward wear-i-ly, They greet us ev - er cheer - i - ly.

SOFTLY NOW.

No. 21.—What is the name of the tone that is higher than F and lower than G? If we sing F sharp instead of F (the other tones being the same that we have been singing), what will be key-note? What tone in the Key of G, is not in the Key of C? What tone in the Key of C, is not in the Key of G? What shows you that the staff represents the Key of C? What shows you that the staff represents the Key of G? (Whatever shows what key the staff represents, is called the *signature* of the key.) How do the beats move in this tune?

Andante.

1. Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would commune with thee.

2. Soon for me the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take me, Lord, to dwell with thee.

THE PRAISE OF MUSIC.

No. 22.—What key is this piece in? How do you know? What is the signature? How must the beats move—or, what is the movement?

Allegro.

1. { Sing the praise of mu - sic, Sing it loud and long; Tune and anthem, glee and chorus, Ex - er - cise and song; }
 { Sing it while you la - bor, Whether sad or gay; It will light-en ev'-ry load, and (omit) Drive dull care a-way.

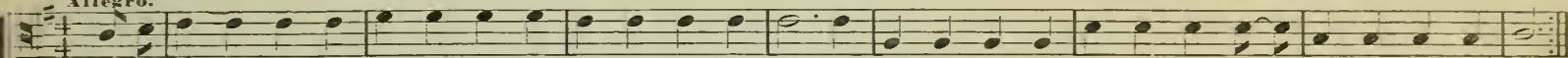
2. { Mu - sic for the school-room, Mu - sic for the hall; Music for the fireside hright, Oh, Music for us all. }
 { Come, then, sing her prais-es, Sing them loud and long; Tune and anthem, glee and cho-rus, (omit) Ex - er - cise and song.

WHEN WE'VE NOTHING ELSE TO DO.

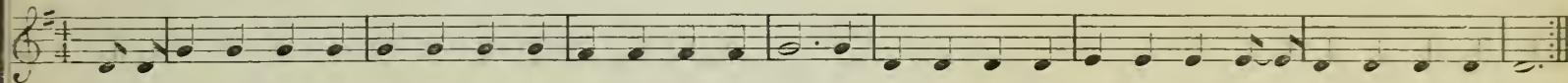
17

No. 23.—When do the two tied eighth notes represent one tone? When are they to be sung as if there were no tie? What word does double p stand for? What does pianissimo mean? Are the beats here to move fast, or slow? What word indicates that? Which beat of the measure does this piece commence with?

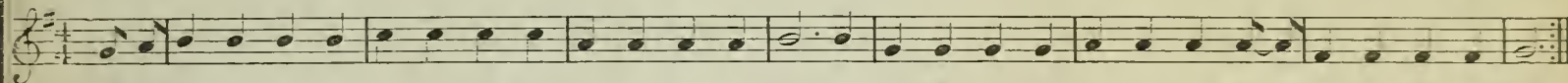
Allegro.



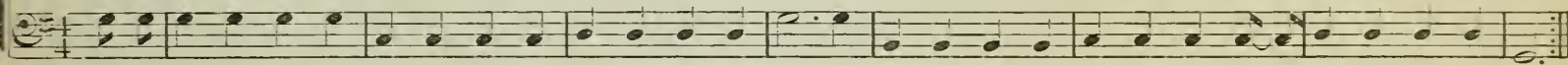
1. { If our du-ty here we strive to do, No leisure time there'll be, To talk a-bout our neighbors' faults—Our own we'll plainly see. }
 { If each err-ing brother we but help Good ef-forts to re-new, And on-ly cast him down the hill When we've nothing else to do. }



2. { When the days are filled with sor-row here, And life seems fraught with pain, Keep up good heart, the sun so bright, Is brightest af-ter rain. }
 { Do not let the grumblers ev-er bring Dis-cour-age-ment to you, But say that you'll give in to them When you've nothing else to do. }

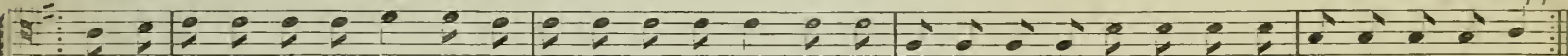


3. { Oh! the time has nev-er come as yet For us to do a wrong; There's always something else to do A-mong the bus-y throng. }
 { Oh! this world would be a par-a-dise, And life seem pure and true, If we'd but seek the doubtful path When we'd nothing else to do. }

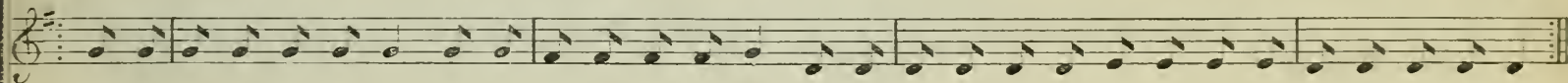


CHORUS.

Repeat Chorus. pp



When we've nothing else to do, When we've nothing else to do—'Twill be time enough to do it, When we've nothing else to do.



When we've nothing else to do, When we've nothing else to do—'Twill be time enough to do it, When we've nothing else to do.



ANGELS, ROLL THE ROCK.

No. 24.—What tone is higher than C, and lower than D? If we leave out C, and sing C sharp, with the other tones that we have been singing in the Key of G, what will be key-note? What tones in the Key of D, are not in the Key of C? What tones in the Key of C, are not in the Key of D? How is the staff made to represent the tones of the Key of D? What is the signature of the Key of D? How should the beats move here? What power? What quality—sad or joyful?

Con spirito.

1. Angels! roll the rock away! Death! yield up thy mighty prey! See! the Savior leaves the tomb, Glowing with im-mor-tal bloom.

2. Saints on earth, lift up your eyes: Now to glo-ry see him rise, In long triumph thro' the sky, Up to waiting worlds on high.

ONE BY ONE.

No. 25.—What tones make the Key of D? What is the signature of this key? Is this tune to be sung in an abrupt, or in a smooth and connected manner? What word indicates this style? (See *Hand-book* for pronunciations.)

Cantabile.

1. One by one the sands are flowing, One by one the moments fall; Some are coming, some are going, Do not strive to grasp them all.

2. One by one thy griefs shall meet thee, Do not fear an armed band; One will fade while others greet thee, Shadows passing thro' the land.

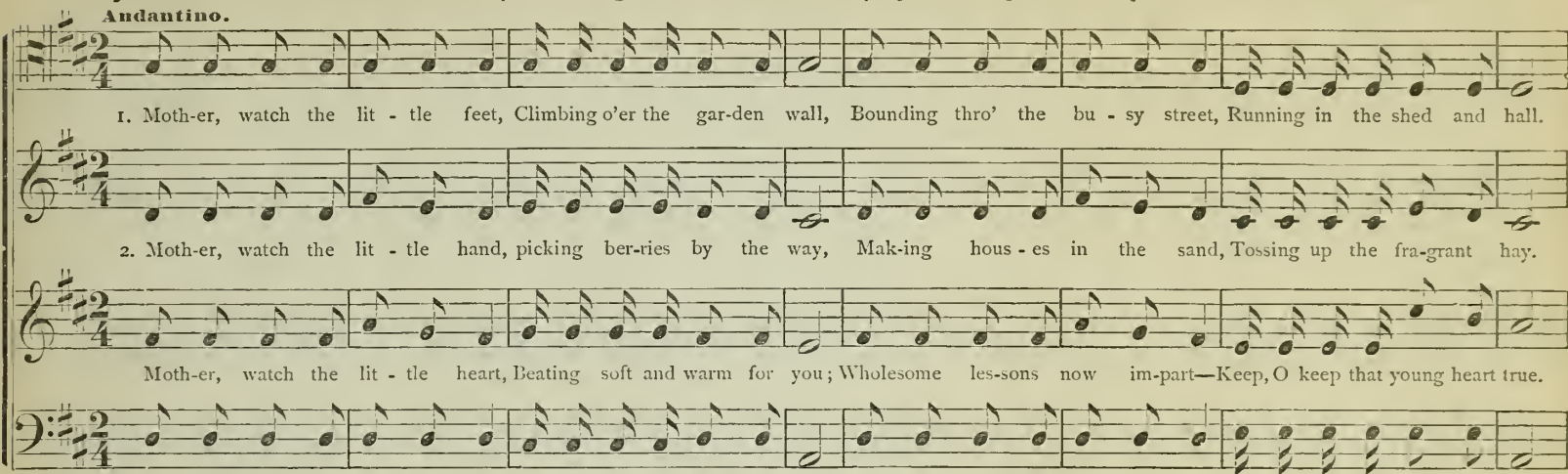
3. Hours are golden links, God's token, Reaching heaven, one by one; Take them, lest the chain be broken, Ere thy pilgrim-age be done

MOTHER, WATCH THE LITTLE FEET.

19

No. 19.—What new notes are here? How many sixteenths go with a beat? How many equal to an eighth? To a quarter? To a half? To a whole?

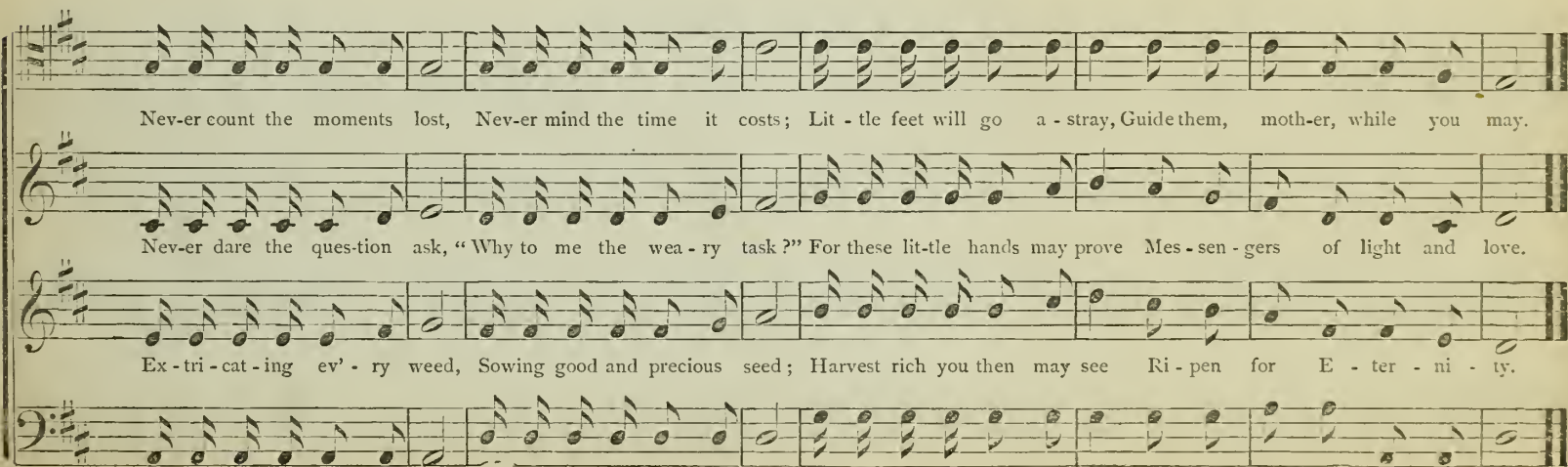
Andantino.



1. Moth-er, watch the lit - tle feet, Climbing o'er the gar-den wall, Bounding thro' the bu - sy street, Running in the shed and hall.

2. Moth-er, watch the lit - tle hand, picking ber-ries by the way, Mak-ing hous - es in the sand, Tossing up the fra-grant hay.

Moth-er, watch the lit - tle heart, Beating soft and warm for you; Wholesome les-sons now im-part—Keep, O keep that young heart true.



Nev-er count the moments lost, Nev-er mind the time it costs; Lit - tle feet will go a - stray, Guide them, moth-er, while you may.

Nev-er dare the ques-tion ask, "Why to me the wea - ry task?" For these lit-tle hands may prove Mes - sen - gers of light and love.

Ex - tri - cat - ing ev' - ry weed, Sowing good and precious seed; Harvest rich you then may see Ri - pen for E - ter - ni - ty.

FEAR NOT.

No. 27.—What key is the staff here made to represent? What tone in the key of A is not in the key of D? What new character is here? Are the pulsations or beats continued or suspended during the pause or hold? How long are they suspended? At the taste of the performer—here about three times as long as the note or rest over which the character is placed. How should the hand be held at the pause? Still, (after the beat is made), ready for resuming the time. Can we make a hold of silence, as well as of tone?

Joyfully.

1. Be not afraid, tho' tempests roar, And waves dash fierce up-on life's shore; Be not afraid, tho' death is nigh, Be not afraid— behold, 'tis I.

2. Be not afraid, tho' friends forsake, And waves of trouble, o'er you break; Tho' foes should seek to lead astray, Be not afraid, "I am the way."

3. Be not afraid, tho' tri-al's glare Falls on thy path, I will prepare A rest for thee in heav'n on high; Be not afraid, "for it is I."

ONCE MORE AT HOME.

No. 28.—What key? What kind of measure? What movement? What quality of tone?

Andantino.

1. Once more I've crossed the wide, wide sea, Where dangers oft - en come; And now the smiles of lov - ing ones Have bade me welcome home.

2. I stand beneath this hum-ble roof, Where dwelleth sweet con - tent, And where, a - way from bus - y strife, My hap-py youth was spent.

3. I sit with-in the old arm-chair, Before the hearth-stone wide, Where oft I used to kneel and pray, Low at my mother's side.

4. Once more at home, once more at home, What gladness fills my heart! At home! at home! so may it be, Where we shall nev - er part!

THE HONEY SEEKERS

21

No. 29.—What is the movement of this piece? When sextuple measure goes rather fast, now many beats may be used instead of six? If two beats in the measure are used here, the value of how many quarters will go with each beat?

(At the letter Z, let the alto and base make a continuous sound, with the teeth together, as if commencing the word "Zeal," at the pitch indicated.)

Allegretto.

1. The bees, the bees are all com - ing; O why, O why are they hum - ming? O - ver each flower, In the green bower,

2. O, see them now in the gar - den, A-like all bearing a bur - den, Where in each flower Of the green bower

3. They fly, they fly to the mead - ow, In sunlight and in the shad - ow; Still in each flower Of the green bower

Repeat, with a very soft power.

Hon-ey they seek, Hon-ey they seek. See! See! See! See! Hon-ey they seek, Hon-ey they seek.

Hon-ey they seek, Hon-ey they seek. Z Hon-ey they seek, Hon-ey they seek.

Hon-ey they seek, Hon-ey they seek. See! See! See! See! Hon-ey they seek, Hon-ey they seek.

Z

Z

ALL FOR THEE.

No. 30.—What key do these staves represent? What new tone is here used? What is its relative name in this key? What quality of tone should be used—light, or reverent? When the movement is not marked, by what do you decide how fast to sing?

1. All for thee, all for thee, Sav - ior from e - ter - ni - ty. Lov - ing all, lov - ing all, How thou dost thy children call.

2. May we hear, may we hear, When thy voice sounds out so clear, Drawing nigh, drawing nigh, When the Sav - ior pass - es by.

3. All at last, all at last, When the days of earth are past, May we come, may we come, Safe - ly to our heav - en - ly home,

FAIRY LAND.

Words by J. R. M.

No. 31.—Is this movement slow, or fast? What word indicates this? Are the tones to be sustained, or detached? What word indicates this style?

Andante Sostenuto.

1. Fair - y Land! Fair - y Land! Come to me in dreams to - night! Bring me treas - ures fair— Fair and bright.

2. Fair - y Land, Fairy Land, Fairy Land, Come and soothe me in my sleep; Bring me balm for eyes— Eyes that weep.

3. Fair - y Land, Fair - y Land, give me loy - al friends, tho' few; Let my sweet - est dreams— Dreams come true.

No. 32.—What does m stand for? What does mezzo mean? What does f stand for? What does forte mean? What does double f stand for? What does fortissimo mean? What does p stand for? What does piano mean? Double pp?

m **Moderato.** *f* *ff* *f*

1. Let the tones be pure and free, That we give to har-mo - ny; Let us all be free-er, pur - er, Let our lives be strong-er, sur - er,

m *f* *ff* *f*

2. Let the tones be full and strong, That we give to so - cial song; Still let all be free-er, pur - er, And our hearts be strong-er, sur - er,

m *p* *pp*

Than the tones of min - strel - sy, Than the tones of min - strel - sy, Than the tones of min - strel - sy.

m *p* *pp*

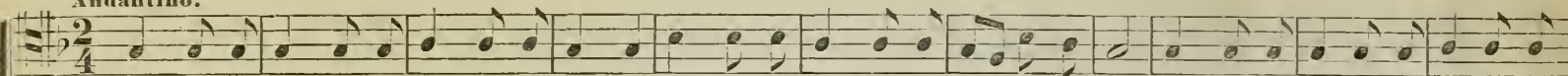
Than the tones of min - strel - sy, Than the tones . . . of min - strel - sy.

Than the tones of min - strel - sy, Than the tones of min - strel - sy.

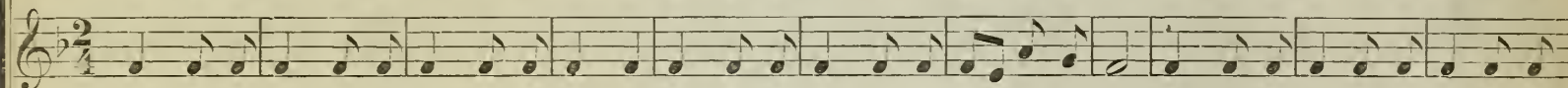
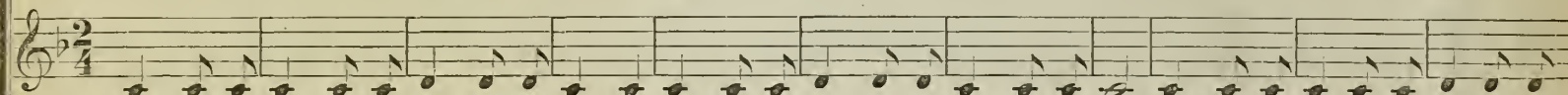
THERE'S PEACE ON THE DEEP.

No. 33.—In what key is this piece? What tone in the Key of F, is not in the Key of C? Between what pitches of the Key of C is B flat? Which tone is omitted to make room for B flat? What is the name of the character that makes the staff stand for this key? What movement do these words and music call for? What power? What quality of tone?

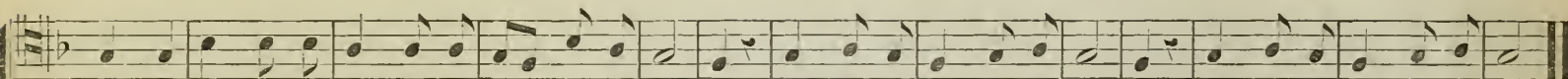
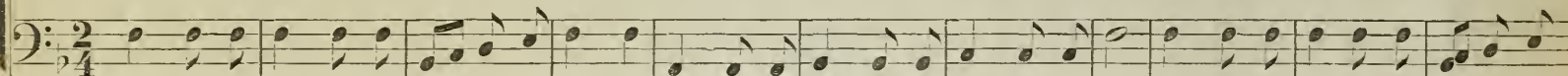
Andantino.



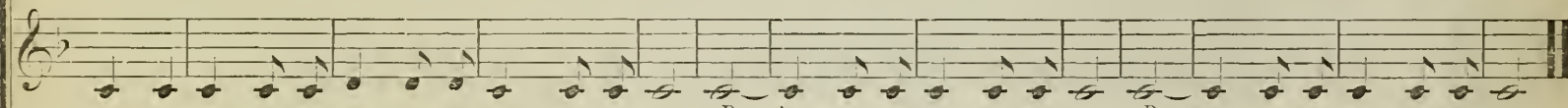
1. Stars trembling o'er us, and sun-set before us, Mountains in shadow, and for-ests asleep; Down, down the riv-er we float on for-



2. Come not, pale sor-row, begone till to-mor-row; Rest soft-ly fall-ing o'er eye-lids that weep; While down the riv-er we float on for-



ev - er—Speak not, ah, breathe not, there's peace on the deep. Peace! peace! yes, there's peace on the deep; Peace! peace! yes, there's peace on the deep.

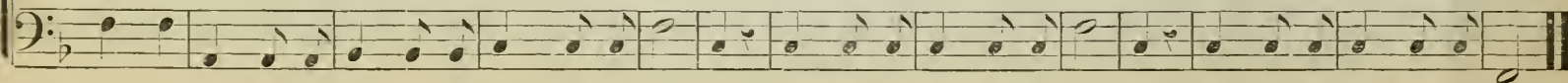


Peace!

Peace



ev - er—Speak not, ah, breathe not, there's peace on the deep. Peace! peace! yes, there's peace on the deep; Peace! peace! yes, there's peace on the deep.



No. 34.—Modulation—In what key is the second line of this tune? What is the name of the character that makes the staff stand for B, where that tone is wanted? When a natural (or sharp, or flat) is used in the course of a piece of music, instead of in the signature place, what is it called? How far does the influence of an accidental extend? (Only through the remainder of the measure in which it occurs.) If you apply syllables to this second line, as if it were in the key of F, what syllable will you give to B? What is going from one key to another, in the course of a piece of music, called?

Moderato.

1. Oh, there's music on the ocean, When the winds go sweeping by, Bearing upward in their fu-ry, Dashing waves un-to the sky.

2. Oh, the soft, mel-o-dious surging Of bright waves on peb-bly shores, Where rare shells like gems are gleaming, Where ne'er comes the dripping oars.

3. Murmur on, in solemn cadence, Anthems of the a-ges roll; Weaving, surging, mighty o-ccean, Rolling on from pole to pole.

GAILY OUR SONG.

No. 35.—Where does the modulation take place here? To what key? What kind of measure? What is beat-note? Then, what *variety* of triple measure? Which line do the treble voices omit? Should their long tone be sustained evenly, or with a crescendo? What expression, as to power and quality?

Allegro.2d time *pp*

1. Gay-ly our song Floateth a-long, Borne on the air of the beau-ti-ful day— Far in the distance it di-eth a-way.

2. Let us be glad, Let none be sad, O-pen your hearts to the sunshine of song; Join in our mu-sic and help us a-long.

3. So, ev-'ry day, All as we may, Hold ourselves ready, with hand and with heart, Each in his sta-tion to play well his part.

JOHNNY AND JENNY.

Rev. T. NIELD.

H. R. PALMER.

1. John - ny and Jen - ny are un - der the tree, Play - ing to - geth - er with in - no - cent glee. They have no wor - ry, and
 2. John - ny and Jen - ny are un - der the tree, Whisp'ring as soft - ly as soft - ly can be. Words are as mu - sic; their
 3. John - ny and Jen - ny are un - der the tree, Now they are through with their laugh - ter and glee; Whis - per no more in the
 4. John - ny and Jen - ny are un - der the tree, Sleep - ing to - geth - er as sweet as can be; Noth - ing is heard of their

fret - ting and strife, Noth - ing to ruf - fle the cur - rent of life; Sing - ing like rob - ins, or laugh - ing like rills, Romping as
 smile is di - vine; Glan - ces are magnets; their love is as wine; Hearts are as gob - lets filled up to the brim— John - ny toasts
 sheen of the moon; Blush not their love like the ro - ses in June. Time has been writ - ing his name on their brow; Death is be -
 laugh - ter at noon; Noth - ing is seen of them now by the moon. Oth - ers have followed—their foot - steps are slow; Oth - ers have

free as the wind on the hills. Who would not give up a king - dom to be Like John - ny and Jen - ny there un - der the tree?
 Jen - ny and Jen - ny toasts him. Sly - ly the moonbeams are peep - ing to see Where John - ny and Jen - ny sit un - der the tree?
 gin - ning to think of them now; Still they are hap - py as hap - py can be, While talk - ing of old - en times un - der the tree.
 followed—their voi - ces are low; Ah, they are look - ing to where they can see That John - ny and Jen - ny are un - der the tree.

JOHNNY AND JENNY--concluded.

27

QUARTETTE OR CHORUS. [Without instrumental accompaniment.]

John - ny and Jen - ny are un - der the tree, John - ny and Jen - ny are un - der the tree.

The tree, The tree, The

John - ny and Jen - ny are un - der the tree, John - ny and Jen - ny are un - der the tree.

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top staff is a soprano line with a treble clef. The second staff is an alto line with a treble clef. The third staff is a tenor line with a treble clef, featuring a melodic line with a slur over the first four measures and a fermata over the eighth measure. The bottom staff is a bass line with a bass clef. The lyrics are written below the staves, with some words aligned under specific notes. The key signature has one flat (B-flat), and the time signature is 4/4.

1. Play - ing to - geth - er with in - no - cent glee, John - ny and Jen - ny are un - der the tree.

2. Whisp'ring as soft - ly as soft - ly can be, John - ny and Jen - ny are un - der the tree.

tree.

3. Sing - ing as hap - py as hap - py can be, John - ny and Jen - ny are un - der the tree.

4. Sleep - ing to - geth - er, from earth - sor - rows free, John - ny and Jen - ny are un - der the tree.

Detailed description: This block contains the second system of the musical score, which includes four numbered verses. Each verse is written on four staves (soprano, alto, tenor, and bass). The lyrics are written below the staves. Verse 1: 'Play - ing to - geth - er with in - no - cent glee, John - ny and Jen - ny are un - der the tree.' Verse 2: 'Whisp'ring as soft - ly as soft - ly can be, John - ny and Jen - ny are un - der the tree.' Verse 3: 'Sing - ing as hap - py as hap - py can be, John - ny and Jen - ny are un - der the tree.' Verse 4: 'Sleep - ing to - geth - er, from earth - sor - rows free, John - ny and Jen - ny are un - der the tree.' The musical notation includes various note values, rests, and phrasing slurs. The key signature remains one flat (B-flat), and the time signature is 4/4.

COLD WATER SONG.

M. SLASON.

No. 35.—Is this sextuple, or compound double measure? What is beat-note? (See page 6.)

Allegretto.

1. Cold wa-ter, cold wa-ter for me! There's nothing so pure and so free As good cold wa-ter! good cold wa-ter! I'll

2. I'm sure that there's nothing can give The strength which we need while we live, Like pure cold wa-ter! pure cold wa-ter! And

3. Nor am I a-lone in my choice, There's many a mu-si-cal voice Will praise cold wa-ter! praise cold wa-ter! We'll

go to the brook or the spring, And o-ver its bubbles I'll sing, Cold wa-ter, cold wa-ter for me! Cold wa-ter, cold wa-ter for me!

quick to the brook and the spring I'll haste and I'll mer-ri-ly sing, Cold wa-ter, cold wa-ter for me! Cold wa-ter, cold wa-ter for me!

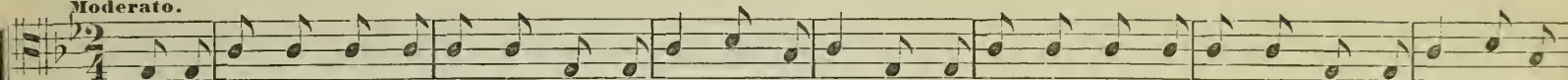
run to the brook and the spring, And o-ver their bubbles we'll sing, Cold wa-ter, cold wa-ter for us! Cold wa-ter, cold wa-ter for us!

SUMMER MORN.

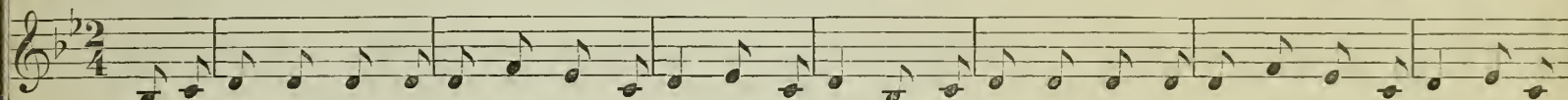
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No. 37.—What tones cluster around B flat as key-note? What tone has the Key of B flat, that the Key of F has not? How is the staff made to represent the tones of this key? Is there a modulation in this piece?

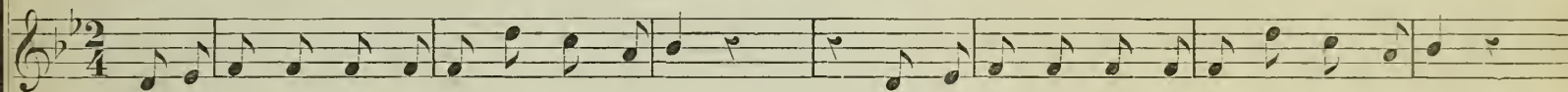
Moderato.



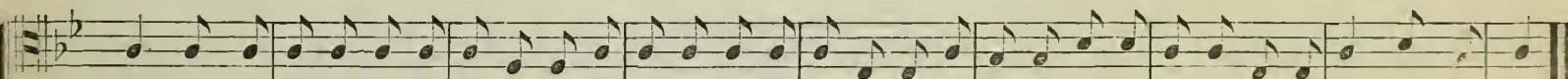
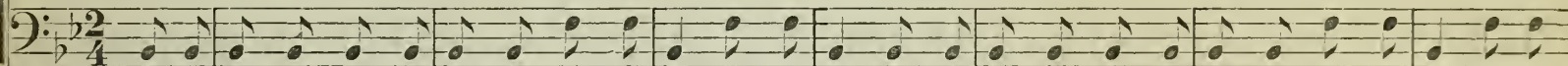
1. Oh, I love thy dew's so pearl-y, summer morn, summer morn; And thy first cool hours, so car-ly, summer morn, summer



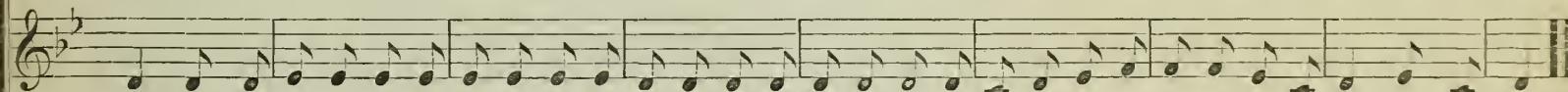
2. Oh, I love thy song of la-bor, summer morn, summer morn; From the thrift-y, bus-y neighbor, summer morn, summer



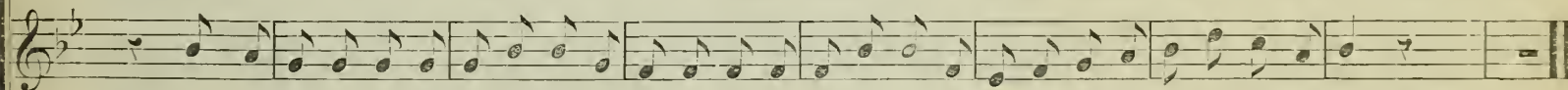
3. Yes, I love thy dew's so pearl-y, summer morn, summer morn; And thy first cool hours, so ear-ly, summer morn, summer



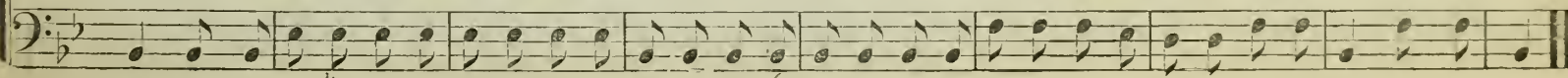
morn; For the freshest thoughts are giv-en When the eastern bars are riv-en, And the new light comes from heaven, summer morn, summer morn.



morn; While he seeks with joy and pleasure For thy deeply hidden treasure, Which thou givest without measure, summer morn, summer morn.



morn; For the freshest thoughts are giv-en When the eastern bars are riv-en, And the new light comes from heaven, summer morn, summer morn.



No. 39.—What is the new key? What characters are required to make the staff represent this key? To what other key does this music modulate in the course of the piece? What expression should here be given? (referring to power and quality.) What movement?

Allegretto.

1. You know Benny, Lit-tle sail-or Benny, Healthy lit-tle, sau-cy lit-tle, jol-ly lit-tle Benny!

2. Take heed, Benny, Lit-tle sail-or Benny, Healthy lit-tle, thoughtless lit-tle, fearless lit-tle Benny!

3. Row on, Benny, Lit-tle sail-or Benny, Healthy lit-tle, winsome lit-tle, hopeful lit-tle Benny!

He will race you an-y day, Up the riv-er, far a-way, Winning easy, I should say, Laughing lit-tle Benny.

Weeds en-lace the riv-er through; There are deeps, and shallows too, Per-il-ous a-like to you, Dar-ing lit-tle Benny.

In a taut and trim "two-pair," May you find some one to share Joy and sorrow, mirth and care, Down the riv-er, Benny.

WHIPPOORWILL.

31

No. 40.—What power, quality, and movement should here be given? Which of these three things has the composer indicated? Which not? How can you tell what they should be?

Andantino. Six beats.

Hark, I hear the whip-poor-will, A - far in the shad - 'wy vale; Sweet and low his plaint - ive tones, Poor

Whippoorwill, whippoorwill, hear, Whip-poor - will, whip-poor - will, hear, Whippoorwill, whippoorwill,

Hark, I hear the whip-poor-will, A - far in the shad - 'wy vale; Sweet and low his plaint - ive tones, Poor

whip - poor-will's mur - m'ring wail; Sweet and low his plaint - ive tones, Yes, sweet and low his plaint - ive tones, Poor

hear his mur - mur - ing, Whippoor-will, whippoor-will, hear, Whippoorwill, whippoorwill, hear, Whippoorwill, whippoorwill,

whip - poor-will's mur - m'ring wail; Sweet and low his plaint - ive tones, Yes, sweet and low his plaint - ive tones, Poor

whip-poor - will's mur - m'ring wail, Poor whip-poor - will, whip-poor-will, whip-poor-will's mur - mur - ing wail.

his mur - m'ring, mur - m'ring wail.

hear his mur - m'ring, Whippoor - will, whip-poor-will's mur - m'ring, mur - m'ring wail.

whip-poor - will's mur - m'ring wail, his mur - m'ring, mur - m'ring wail.

WHEN BEAUTY CLOTHES.

No. 41.—Which part has the principal tune, in the second section of this piece? What key is it in? What does "Dal Segno" mean? To what sign does it tell you to go? Should this be sung with sextuple, or *compound double* measure? What quality? Abruptly, or gracefully?

**Andante
Grazioso.**

FINE.

When beau-ty clothes the fer-tile vale, And blossoms deck the spray, And fragrance breathes in ev'-ry gale, How sweet the ver-nal day. Hark!

How the feathered warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely spring, And woods and fields rejoice, woods and fields. When

THE TEMPERANCE STAR.

33

No. 42.—What key? What tones constitute this key? How is the staff made to represent it? What, then, is signature? In what other key that we have had does the second space of treble staff represent key-note? Does this space in the key represent the same pitch in the key of A that it does in the key of A flat?

Allegretto.

1. The Temp'rance Star is shin-ing with radiant beams to - night, And we in joy com - bin - ing, Now hail its glorious light.

2. We pledge our-selves for - ev - er to cast the cup a - side, Re - solv-ing ne'er to sev - er From Reason, heav'nly guide.

3. So, while our star is shin-ing, With beams so clear and bright, Our hearts in joy com-bin - ing, Now hail its glorious light.

THE DEAR ONES AT HOME.

No. 43.—When three tones are sung in the time of two, what do they form? What figure indicates a triplet? What combination of lengths come frequently to one beat in this piece? How many sixteenths is a dotted eighth equal to? Which element of the word "dear," given distinctly, will make the word earnest?

Moderato.

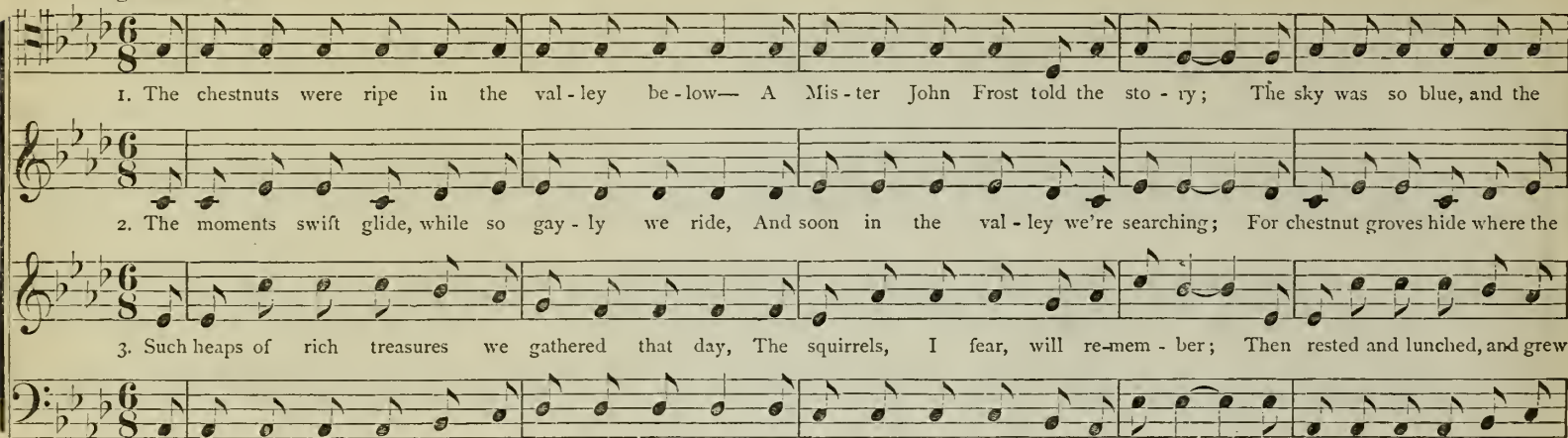
1. The dear ones, the dear ones, Around the so - cial hearth, We'll nev-er forget their songs of mirth, their songs of art - less mirth.

2. The dear ones, the dear ones, so ten - der and so true, They're ev-er in mem'ry's brightest view, In mem'ry's brightest view.

3. The dear ones, the dear ones, Wher-ev - er we may roam, We'll nev-er forget the ones at home, The lov - ing ones at home.

No. 44.—Is this to be sung fast, or slow? In sextuple, or double compound measure? With heaviness, or *vivacity*? With a somber, or clear quality of tone? With sadness, or merriment?

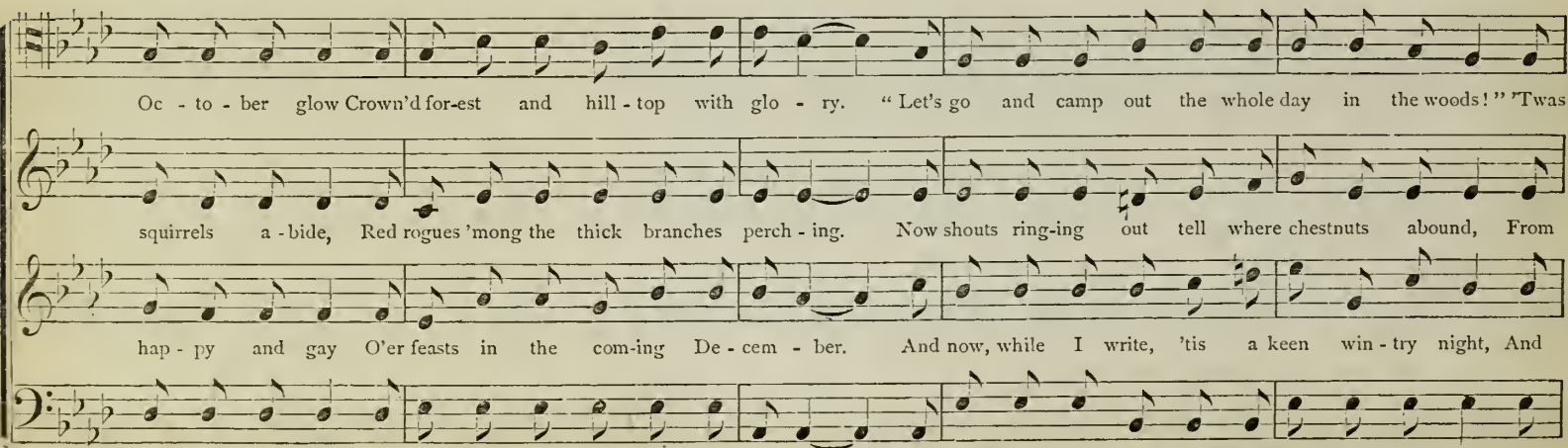
Allegretto vivace.



1. The chestnuts were ripe in the val-ley be-low— A Mis-ter John Frost told the sto-ry; The sky was so blue, and the

2. The moments swift glide, while so gay-ly we ride, And soon in the val-ley we're searching; For chestnut groves hide where the

3. Such heaps of rich treasures we gathered that day, The squirrels, I fear, will re-mem-ber; Then rested and lunched, and grew



Oc-to-ber glow Crown'd for-est and hill-top with glo-ry. "Let's go and camp out the whole day in the woods!" 'Twas

squirrels a-bide, Red rogues 'mong the thick branches perch-ing. Now shouts ring-ing out tell where chestnuts abound, From

hap-py and gay O'er feasts in the com-ing De-cem-ber. And now, while I write, 'tis a keen win-try night, And

carried by loud ac - cla - ma - tions. Old Gray nev-er drew such a queer load of goods, Nor sol-dier such bounti - ful ra - tions.

half - o - pen burrs, they are popping; The shining brown nuts lie a - bout on the ground, And yet they're con - tin - ual - ly drop - ping.

Puss on the hearth-rug is toast-ing; The fire warm and bright, the room co - zy and light, While lively the chestnuts are roast - ing.

BUILDING THE MINOR SCALE.

No. 45.—If you take *five* from any of the keys we have been singing in, and substitute a tone a *half step higher*, what kind of a key will be the result? If this kind of a key is called a Minor Key, what are those called that we have been using? What tone is taken from the Key of C Major, to make its relative minor key? What tone is used instead of G? What is home, or key-note of this minor key? What syllable is applied to key-note? What to the new tone? Is the minor key joyful, or plaintive? (The principal difficulty will be from six to seven, or *vice versa*.)

1
La, si, la, si, la, fa, mi, fa, mi, fa, mi, mi, la, si, la.

2
La, si, la, si, fa, mi, fa, mi, la, si, fa, mi, la, si, fa, mi.

3
Mi, mi, fa, mi, fa, si, si, la, si, la, fa, mi, si, si, la.

4
Mi, mi, fa, fa, si, si, la, mi, mi, fa, fa, si, si, la.

5
La, la, si, si, do, do, re, re, mi, mi, fa, fa, si, si, la.

6
La, la, si, si, fa, fa, mi, mi, re, re, do, do, si, si, la.

7
La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

8
La, si, do, re, mi, fa, si, la, la, si, fa, mi, re, do, si, la.

SAVIOR, COMFORT ME.

No. 46.—What key is this piece in? What tone has the Key of A Minor that C Major has not? Which line here has G, and not G sharp? Then, what key is that line in? Is the staff arranged for the Key of A Minor in the signature place, or by accidentals? What major key has the same arrangement in the signature place as this? What quality of tone here—clear, or somber? What movement?

Adagio.

1. In the dark and cloudy day, When earth's riches fade a-way, And the last hope will not stay, Savior, comfort me.

2. When the se-cret i-dol's gone, That my poor heart yearn'd up-on, Des-o-late, be-rcft, a-lone, Savior, com-fort me.

3. Thou who wert so sore-ly tried, In the darkness cru-ci-fied, Bid me in thy love con-fide— Savior, com-fort me.

COME AND REST.

No. 47.—What key is this piece in? To what key does it modulate? What is the tone of modulation? What tone of C Major is the same as one of its relative minor key? What tone of A minor is the same as one of its relative major key?

Andantino.

1. Come and rest, ye wea-ry, Come where hap-py voic-es greet; While the evening shades surround you, Rest, and be your slumbers sweet.

2. Now no care an-noy-ing, Sounds of toil all hushed and still; Labor's sweet reward en-joy-ing, Sleep, and fear no coming ill.

THERE'S ALWAYS A WELCOME FOR THEE.

37

No. 48.—When a tone, not belonging to a key, is so introduced that it does not cause modulation, what is it called? What are chromatic tones here? What syllable do you apply to two? What to sharp two?

Allegretto.

1. Come in thy gladness, come in thy sor-row, Come when the winds sweep o - ver the sea; Come in the evening, Come on the morrow,

2. Come when life's troubles 'round thee are clinging, Come when thy heart filled with anguish may be; Come when the spring-birds sweet-ly are sing-ing,

3. Come at thy pleasure, sure is the greeting— On - ly delight our loved one shall see; What - e'er the time or place of the meeting,

After last verse only.

Come! there is al-ways a welcome for thee; Come! there is al-ways a welcome for thee. Come! loved one come!

Come! there is al-ways a welcome for thee; Come! there is al-ways a welcome for thee. Come! loved one come!

Here there is al-ways a welcome for thee; Here there is al-ways a welcome for thee. Come! loved one come!

No. 49.—In what key is this piece? What is the relative minor to G major? What is the tone of modulation in going from G major to E minor? In which line does this modulation occur here

Expressivo,

1. When the cold, win - try winds sweep the fields of their wealth, And the earth smiles with plen - ty no more, Let us

2. When our life is all sun-shine, our hearts full of glee, Should dis-tress come and knock at the door, They will

all that can spare from the bounties of wealth, Lend a kind, helping hand to the poor. Lend a

bright-en still more if our mot-to but be, Lend a kind, helping hand to the poor, Lend a kind, helping hand to the poor, Lend a

kind, helping hand to the poor; 'Twill be lend-ing to him whose ex-am-ple has said Lend a kind, helping hand to the poor.

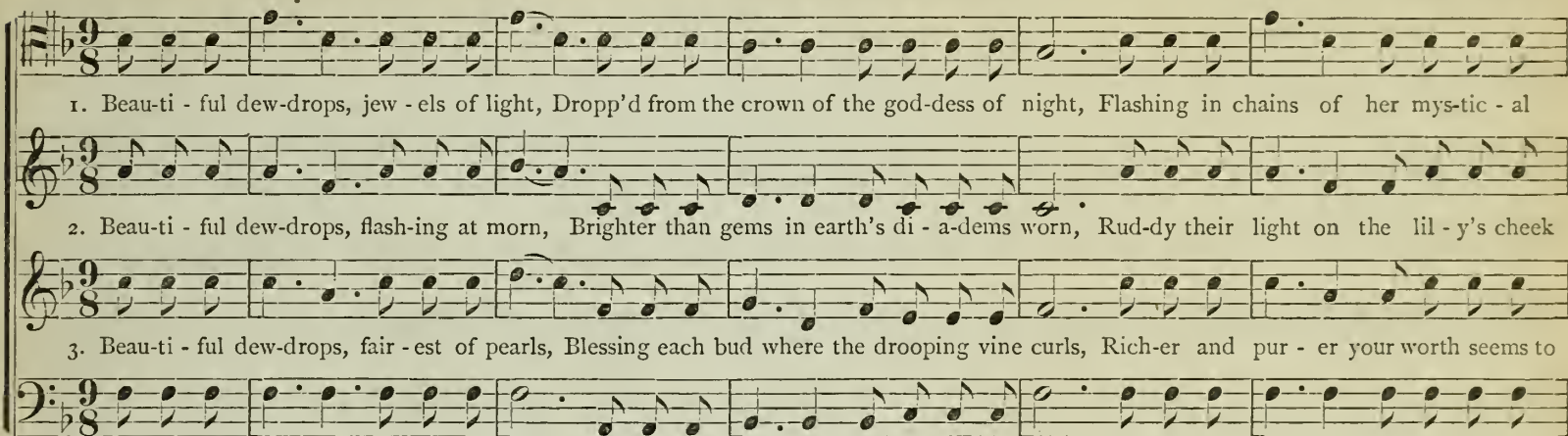
kind, helping hand to the poor; Twill be lend-ing to him whose ex-am-ple has said, Lend a kind, helping hand to the poor.

To the poor.

BEAUTIFUL DEW-DROPS.

39

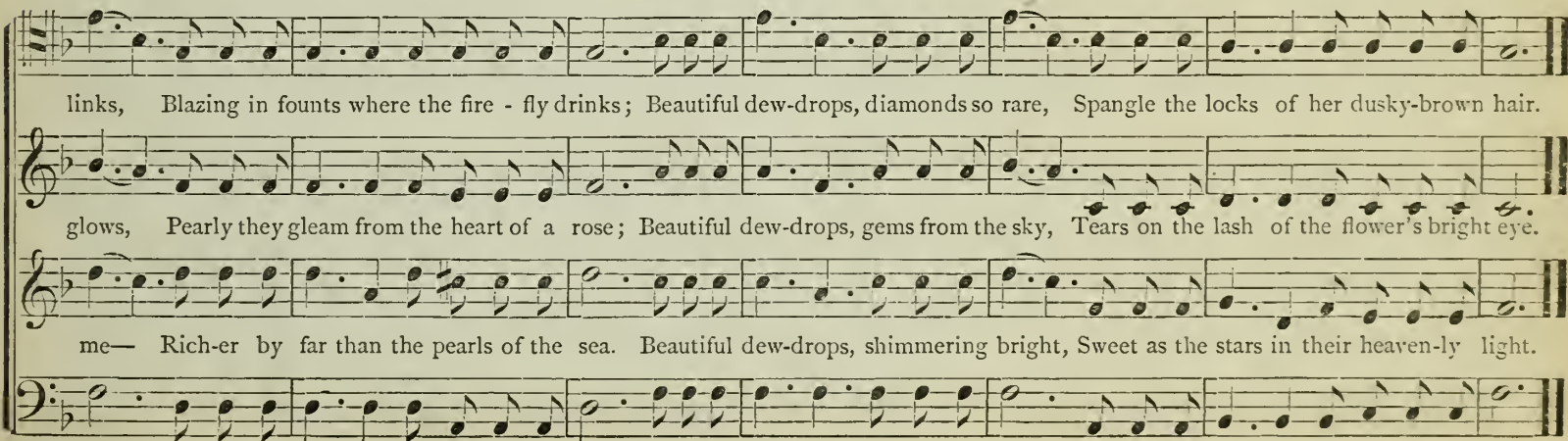
No. 50.—Do these figures indicate simple or compound measure? What kind of compound measure? What kind of compound measure do 6-8 sometimes mean? What is always beat-note in compound measure? What is the relative minor here? What, the tone of modulation?



1. Beau-ti - ful dew-drops, jew - els of light, Dropp'd from the crown of the god-dess of night, Flashing in chains of her mys-tic - al

2. Beau-ti - ful dew-drops, flash-ing at morn, Brighter than gems in earth's di - a-dems worn, Rud-dy their light on the lil - y's cheek

3. Beau-ti - ful dew-drops, fair - est of pearls, Blessing each bud where the drooping vine curls, Rich-er and pur - er your worth seems to



links, Blazing in founts where the fire - fly drinks; Beautiful dew-drops, diamonds so rare, Spangle the locks of her dusky-brown hair.

glows, Pearly they gleam from the heart of a rose; Beautiful dew-drops, gems from the sky, Tears on the lash of the flower's bright eye.

me— Rich-er by far than the pearls of the sea. Beautiful dew-drops, shimmering bright, Sweet as the stars in their heaven-ly light.

THE MUSIC OF THE PINE.

No. 51.—Which accidental leads to the relative minor of this key? Which to the key of A? Which accidentals indicate chromatic tones?

Moderato.

1. I love the strange wild ech - oes, A - mong the deep blue hills, That mock the sigh of the stir - ring leaf, And the song of the moss - y

2. Be-neath its grate - ful shad - ow, I sit and muse a - lone, And hear the voice of de - part - ed years, As I list to its dirge-like

3. A - mid the gath-'ring tem - pest, It rears its state - ly form, Its fit - ful moan groweth wild - er, With the howl - ing of the

rills; But hark, in the dim old for - est, When day's last beams de - cline, A low, sweet sound is steal - ing— 'Tis the

moan; And there would I ev - er lin - ger, When day's last beams de - cline, For list! how sweet - ly plaint - ive— 'Tis the

storm; So, long in the hush of twi - light, When fu - ture years de - cline, This low, sweet sound will mur - mur— 'Tis the

mu - sic of the pine, 'Tis the mu - sic of the pine, the pine, 'Tis the mu - sic of the pine, The mu - sic of the pine.

mu - sic of the pine, 'Tis the mu - sic, 'Tis the mu - sic, 'Tis the mu - sic of the pine, The mu - sic of the pine.

mu - sic of the pine, 'Tis the mu - sic, 'Tis the mu - sic, 'Tis the mu - sic of the pine, The mu - sic of the pine.

No. 52.—Is there a modulation in this piece? What, then, do these accidentals represent? What are the chromatic tones used here

Allegretto.

1. A hundred years hence, what a change will be made, In pol-i-tics, mor-als, re-lig-ion, and trade; In statesmen who wrangle, or
2. All cheating and fraud will be laid on the shelf; We'll neither get drunk, nor be bound up in self. The pleasure of sinning, 'tis

3. Op-pres-sion and war will be heard of no more, And no trace of ty-ran-ny rest on our shore; Con-ven-tions will then be a
4. In-stead of speech-making to, rat-i-fy wrong, We'll join the glad cho-rus to sing freedom's song; And if the mil-len-ni-um's

CHORUS.

ride on the fence—Such things will be banished, a hundred years hence. A hundred years, hundred years, hundred years hence, A hundred years, hundred years,
all a pretense—Such things will be banished, a hundred years hence.

use-less expense—Such things will be banished, a hundred years hence. A hundred years, hundred years, hundred years hence, A hundred years, hundred years,
not a pretense, The peo-ple will see it, a hundred years hence.

hundred years hence; The world will be bet-ter The world will be bet-ter a hundred years hence.

hundred years hence; The world will be bet-ter The world will be bet-ter The world will be bet-ter a hundred years hence.

FROM C TO C, THRO' EV'RY KEY.

Sing these transpositions with syllables, or "la," or the words "major key, minor key." Vary the expression.

Moderato.

C MAJOR.

A MINOR.

G MAJOR.

G F. R.
E MINOR.

From C to C, With voi-ces free, We give at pleasure Minor, major, Ev-'ry key. Si si do mi si la si si do do re do
Fa sol mi mi re do fa sol mi mi si la
From C to C, With voi-ces free, We give at pleasure Minor, major, Ev-'ry key. Re mi do do si la re mi do do si la
Sol sol do mi mi la sol sol do mi mi la

D MAJOR. B MINOR.

A MAJOR. F# MINOR.

E MAJOR. C# MINOR.

B MAJOR. G# MINOR.

F# MAJOR. (Enharmonic change.) G2 MAJOR.

fa sol mi mi si la si si do do re do fa sol mi mi si la si si do mi si la si si do si si do
si si do mi re do fa sol mi mi si la si si do mi re do fa sol mi mi re do fa sol mi fa sol mi
re mi do do si la re mi do do si la re mi do do si la re mi do do si la re mi do re mi do
sol sol do mi mi la sol sol do mi mi la sol sol do mi mi la sol sol do mi mi la sol sol do sol sol do

FROM C TO C, THRO' EV'RY KEY--concluded.

43

D# MINOR. (Enharmonic change) E2 MINOR. D2 MAJOR. B2 MINOR. A2 MAJOR. F MINOR. E2 MAJOR. C MINOR. B2 MAJOR. G MINOR.

do re do do re do fa sol mi mi si la si si do do re do fa sol mi mi si la si si do do re do
 mi si la mi si la si si do mi re do fa sol mi mi si la si si do mi re do fa sol mi mi si la
 do si la do si la re mi do do si la re mi do do si la re mi do do si la re mi do do si la
 mi mi la mi mi la sol sol do mi mi la sol sol do mi mi la sol sol do mi mi la sol sol do mi mi la

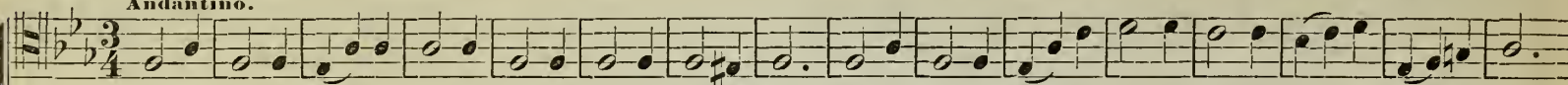
F MAJOR. D MINOR. C MAJOR.

fa sol mi mi re do fa sol mi fa fa mi. So you see, With voices free, We give at pleasure Minor, major, Ev-'ry key.
 si si do mi si la si si do la sol sol.
 re mi do do si la re mi do do si do. So you see, With voices free, We give at pleasure Minor, major, Ev-'ry key.
 sol sol do mi mi la sol sol do fa sol do.

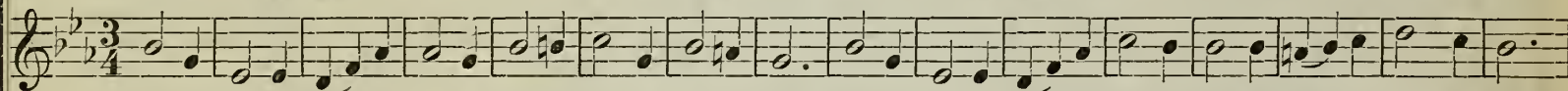
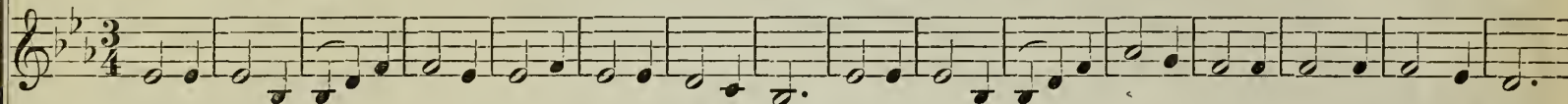
PARTING SONG.

Words and Music by JAMES R. MURRAY.

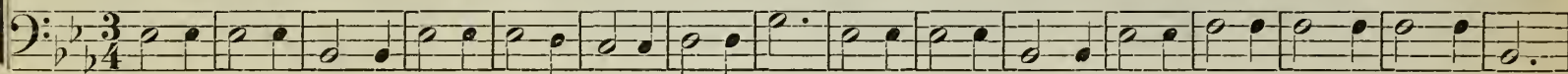
No. 53.—To what key is the first modulation here? To what key next after C minor? What is the relative major to G minor? To what key is the next modulation?

Andantino.

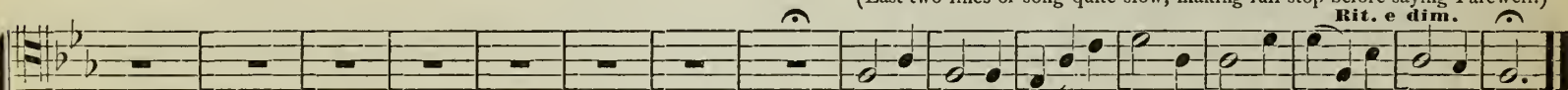
1. One more song and then we sev - er, One more touch of hands and then We must part, per-haps' for - ev - er, Tho' we'll hope to meet a - gain.



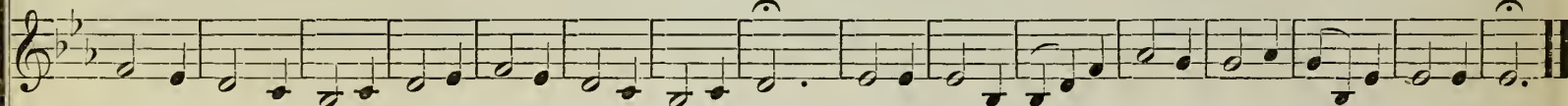
2. Sweet the mem'ries that shall lin - ger, Round this dear fa - mil-iar place; Mem-o - ries of song and sing-er, Tho'ts which time can not ef - face.



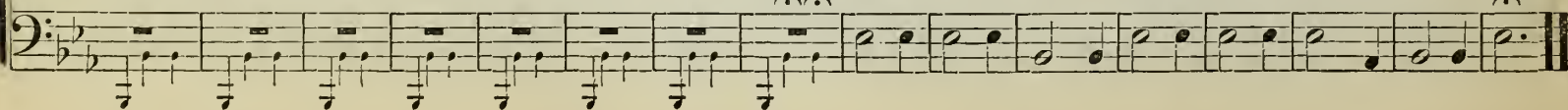
(Last two lines of song quite slow, making full stop before saying Farewell.)



Life's great school is now be - fore us, Tho' our train-ing here may end; May the same kind love be o'er us, Wherso - e'er our ways may tend.



Faith - ful friends and dear com-pan-ions, All were known and loved so well; Now has come the hour of part-ing, We must bid you all fare - well.



VOCAL EXERCISE.

(For Class Drill.)

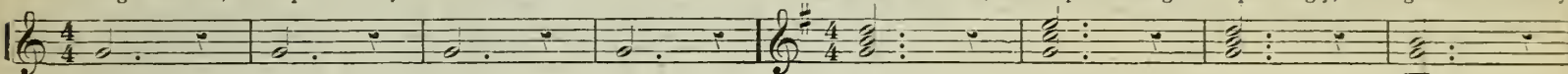
1st. POSITION : Erect and easy. 2d. INHALATION : Sudden and silent.

Retain the breath eight counts, twelve counts, sixteen counts.

Sustain a tone eight counts, twelve counts, sixteen counts.

No. 1. Sing as written, also repeat each syllable four times in each measure.

No. 2. Consonants short, vowels pure. Sing either part singly, or altogether in harmony.



Ah,
La,
Sca,

O,
Do,
Glo,

A,
Re,
Play,

E.
Mi.
Free.

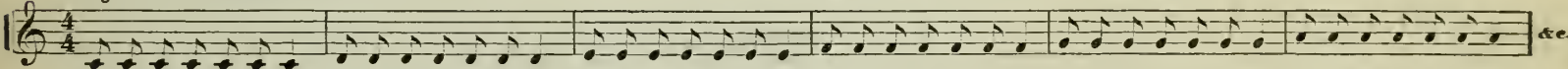
f With
m The
p In
pp Reigns

joy
war
all
Peace

we
is
our
once

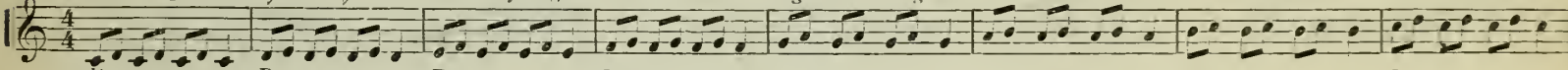
sing.
o'er.
land.
more.

No. 3. Fast. Articulation distinct.



Do, re, mi, fa, sol, la, si. Do, re, mi, fa, sol, la, si. Do, re, mi, fa, sol, la, si. Do, re, mi, fa, sol, la, si. Do, re, mi, fa, sol, la, si. Do, re, mi, fa, sol, la, si.

No. 4. Sing also in B_2 and D_2 . The ladies may sing two measures before the gentlemen begin.



Do,	Re,	Do,	Re,	Do,	Re,	Do,	Re,
Mi,	Fa,	Mi,	Fa,	Mi,	Fa,	Mi,	Fa,

No. 5. May also be sung as a duet. First voice one measure ahead.



Lives of great men all re-mind us we may make our lives sub-lime,
Let us then be up and do-ing With a heart for an - y fate.

And de-part-ing, leave be-hind us Footprints on the sand of time.
Still a-chieving, still pur-su-ing, Learn to la-bor and to wait.

No. 6.

Do, mi, sol, la, fa, re, &c.
Ah, A, E, O, Ah, E, O.

No. 7.

Do, re, mi, &c.
Ah,
E,

No. 8.

Do, Mi, Sol, La, Sol, Mi, Do, La, Si, Do, Re, Mi, Fa, Mi, Mi, Fa, Mi, Re, Do, Si, La. Minor.

No. 9. Sing in various keys, and with varied expression.

Sing by syllables, numerals, and Oh, Ah, A, and E. ALTO. SOPRANO. All. BASE. TENOR.

No. 10. Appoggiatura. Accent the small note, giving it one beat.

SOPRANO. ALTO. TENOR. BASE. SOPRANO. All.

No. 11. Legato and Marcato. Repeated note.

Legato and Marcato. Repeated note.

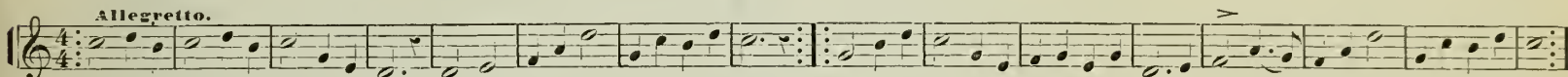
VOCAL EXERCISE. Concluded.

47

In order to give the imagination more freedom, pieces are composed for the voice, *without words*, called SOLFEGGIOS. The best singers regard the practice of solfeggios important not only for the object mentioned above, but for improvement in the management of the breath (and consequently in phrasing), and in execution; while the effort to express joy, gaiety, cheerfulness, courage, &c., as well as the more plaintive and sad emotions by their means, is of the greatest importance in developing the power to make use of different *qualities of tone*. As there are no words in solfeggios to give definiteness to the expression, as far as it relates to emotion and consequent quality of tone, it is obvious that such an interpretation of the music may be given as will be in accordance with its character. It will be found in all solfeggios that several interpretations can be given with almost equal propriety, and in some cases emotions quite opposite may in turn be expressed without violence to the music.

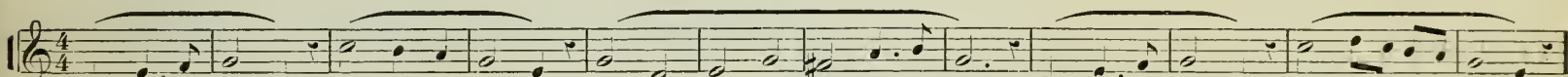
SOLFEGGIO No. 1.

Allegretto.

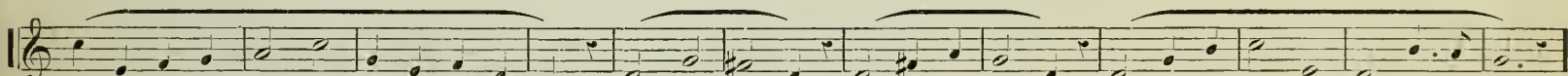


Do, re, si, do, re, si, do, sol, mi, re. Re, mi, fa, la, re, sol, do, si, re, do. Sol, si, re, do, sol, mi, fa, sol, mi, sol, re, mi, fa, la, sol, fa, la, re, sol, do, si, re, do.

SOLFEGGIO No. 2.



Do, mi, fa, sol, do, do, si, la, sol, mi. Sol, re, mi, sol, fi, la, si, sol. Do, mi, fa, sol, do. Do, re, do, si, la, sol, mi.



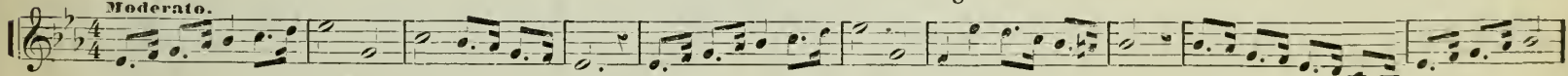
Do, mi, fa, sol, la, do, sol, mi, fa, re, do. Sol, do, si, sol. Sol, si, re, do, sol. Sol, do, mi, fa, la, sol, mi, re, do.



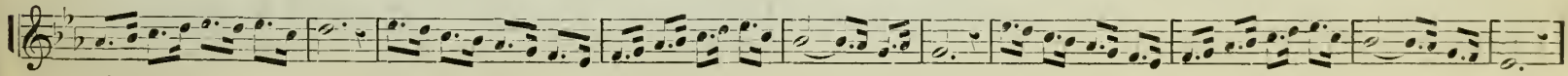
Do, re, mi, fa, sol, do. Do, si, do, si, re, do, si, la, sol, mi. Do, do, re, mi, fa, sol, se, la, do. Sol, la, sol, fa, re, do.

SOLFEGGIO No. 3.

Moderato.



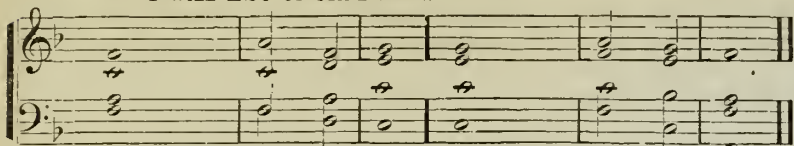
Ah, Ah, Ah, Ah, Ah,



Ah, Ah, Ah,

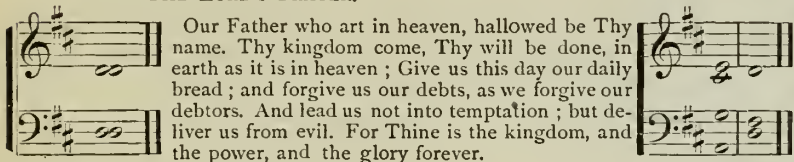
These services are prepared for those who wish musical exercises of a specially devotional character, for the daily opening of Convention or Institute work.

I WILL LIFT UP MINE EYES.



1. I will lift up mine eyes unto the hills from whence | cometh my | help.
My help cometh from the Lord which made | heaven and | earth.
2. He will not suffer thy foot to be moved, He that keepeth thee | will not | slumber.
Behold, He that keepeth Israel shall neither | slumber nor | sleep.
3. The Lord is thy keeper, the Lord is thy shade upon thy | right | hand.
The sun shall not smite thee by day, nor the | moon by | night.
4. The Lord shall preserve thee from all evil, He shall pre- | serve thy | soul.
The Lord shall preserve thy going out and thy coming in from this time forth,
and even for | ev - er - | more.

THE LORD'S PRAYER.

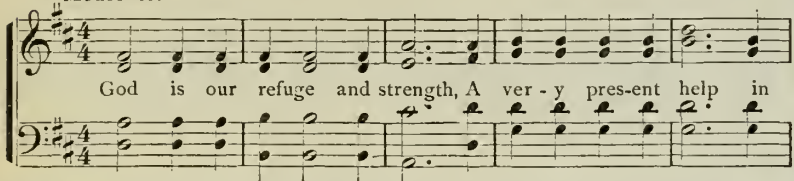


Our Father who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done, in earth as it is in heaven; Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, and the power, and the glory forever.

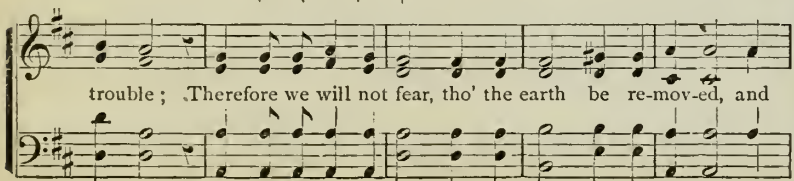
A-men.

GOD IS OUR REFUGE.

Moderato.

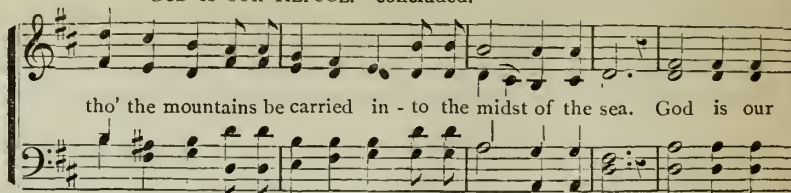


God is our refuge and strength, A ver - y pres - ent help in

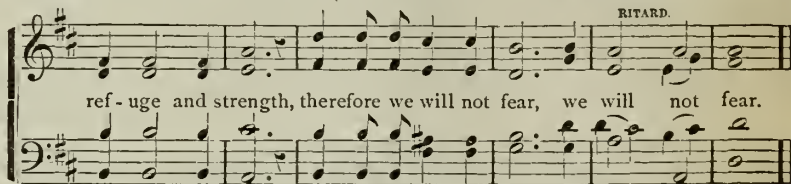


trouble; Therefore we will not fear, tho' the earth be re-mov-ed, and

GOD IS OUR REFUGE.—concluded.

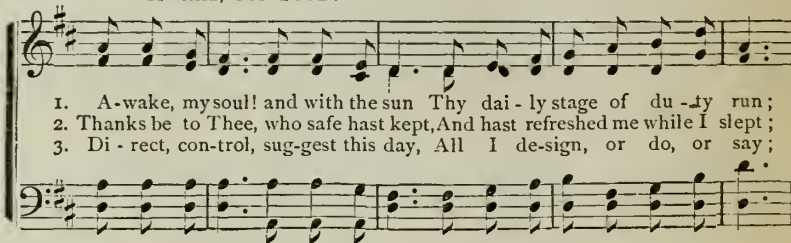


tho' the mountains be carried in - to the midst of the sea. God is our

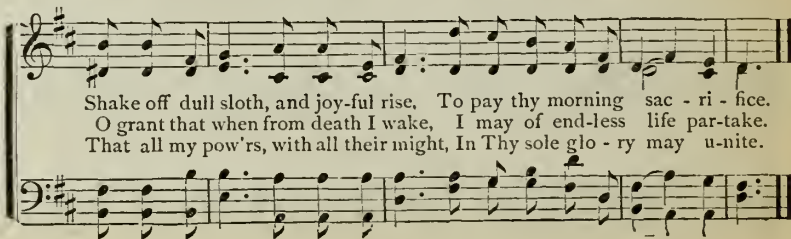


ref - uge and strength, therefore we will not fear, we will not fear.

AWAKE, MY SOUL!



1. A - wake, my soul! and with the sun Thy dai - ly stage of du - ty run;
2. Thanks be to Thee, who safe hast kept, And hast refreshed me while I slept;
3. Di - rect, con - trol, sug - gest this day, All I de - sign, or do, or say;



Shake off dull sloth, and joy - ful rise, To pay thy morning sac - ri - fice.
O grant that when from death I wake, I may of end - less life par - take.
That all my pow'rs, with all their might, In Thy sole glo - ry may u - nite.

IN SLEEP'S SERENE.

1. In sleep's se-re-ne ob - liv - ion laid I safe - ly pass'd the si - lent
 2. New-born, I bless the wak-ing hour, Once more, with awe, re-joice to
 3. Oh, guide me thro' the various maze, My doubt-ful feet may this day

night; A - gain I see the breaking shade, I drink a - gain the morning light.
 be; My conscious soul resumes her pow'r, And springs, my guardian God, to thee.
 tread; And spread thy shield's protecting blaze When dangers press around my head.

GOD BE MERCIFUL.

- God be merciful unto | us, and | bless us, || And cause his | face to | shine up - |
on us. [all | nations.
- That thy way may be | known upon | earth, || Thy saving | health a - | mong
- Let the people | praise thee, O | God; || Let | all the | people | praise thee.
- O let the | nations be | glad, || And | sing — | for — | joy: [on — | earth.
- For thou wilt judge the people | righteous- | ly, || And govern the | nations up - |
- Let the people | praise thee, O | God; || Let | all the | people | praise thee.

GLORY TO GOD.

Glo-ry to God in the high - est! Glo-ry to God in the high -
 Glo-ry to God in the high - est! Glo-ry to God in the high -

GLORY TO GOD—concluded.

est! Glo-ry! glo-ry! glo-ry to God! Glo-ry! glo-ry! glo-ry to God!
 est! Glo-ry! glo-ry! glo-ry to God! Glo-ry! glo-ry! glo-ry to God!

Fine.

Glo-ry to God in the high - - est! Glo-ry!
 Glo-ry to God in the high - - est! And on earth peace, good
 Glo-ry!

Glo-ry to God in the high-est!
 will to men, Peace, good will to men,
 Glo-ry to God in the high - - - - est!

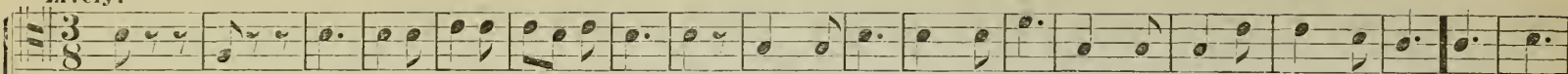
D.C.

And on earth peace, And on earth peace, And on earth peace, good will to men.
 And on earth peace, And on earth peace, And on earth peace, good will to men.

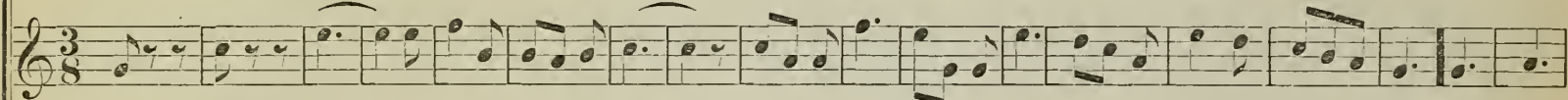
JOY! JOY! JOY!

BLISS.

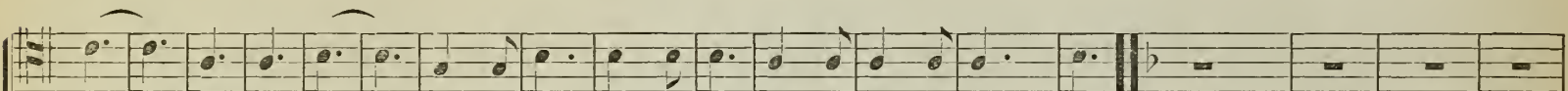
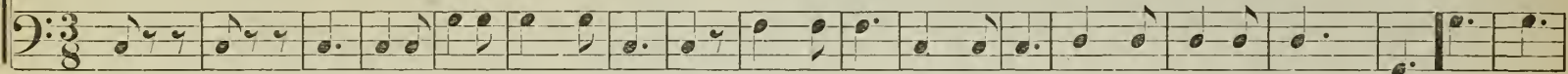
Lively.



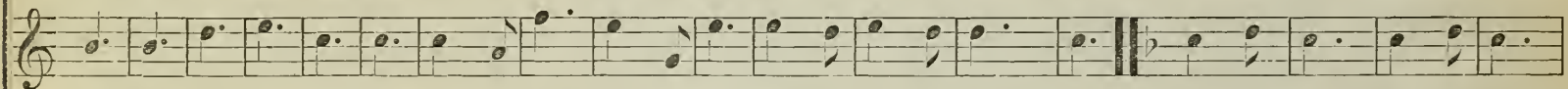
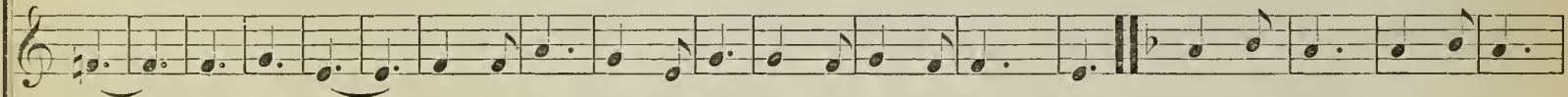
1. Joy! Joy! Joy! the world is full of Joy! Ever - y where, Earth and air, With pure joy are teem - ing; Sweetest



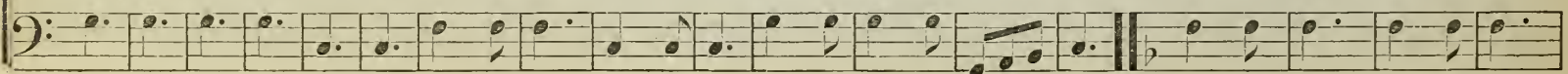
2. Joy! Joy! Joy! our hearts are full of Joy! Tho' we roam Hearth and home Draw our footsteps ev - er; Lov - ing



song Floats a - long, Sweetest song Floats a - long, Skies with beauty beam - ing; Fragrant flowers, Golden hours,



hands Weaving bands, Loving hands, Weaving bands Which no pow'r can sev - er. While we live, We will give



Joy.—Concluded.

Shine with tender gleam - ing; All combine To enshrine Form of fairy dreaming, Joy! Joy! Joy! the world is full of Joy!

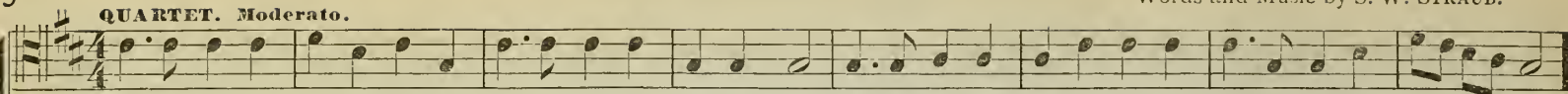
Voice to grand endea - vor; Be our aim Still the same, Songs of joy for - ever! Joy! Joy! Joy! Our hearts are full of Joy!

[illegible]

MUSIC ALL AROUND US.

Words and Music by S. W. STRAUB.

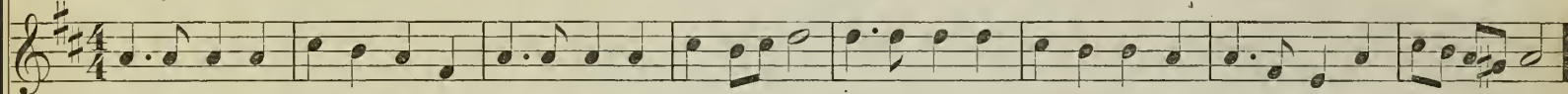
QUARTET. Moderato.



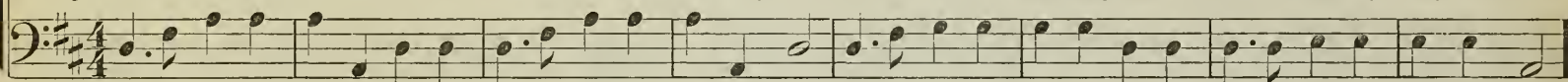
1. There is mu-sic all around us, On the earth and in the air, Yes, the earth is full of mu-sic, Sweetest mu-sic ev - 'ry-where.



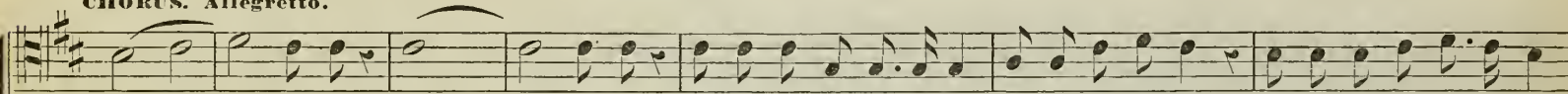
2. At the break of dawn we hear it, Yes, and when the noon is bright, Or when evening twilight changes In - to dark and gloomy night.



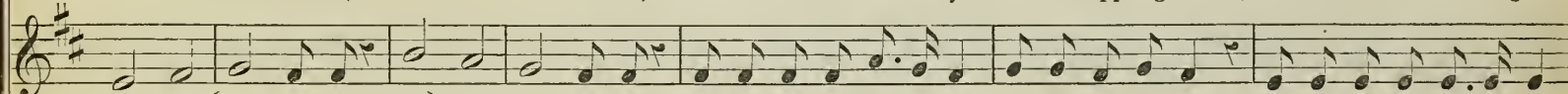
3. Thus for - ev - er and for - ev - er, Breaking on the list'ning ear, Blessed mu-sic, charming mu-sic, Comes our earthly way to cheer.



CHORUS. Allegretto.



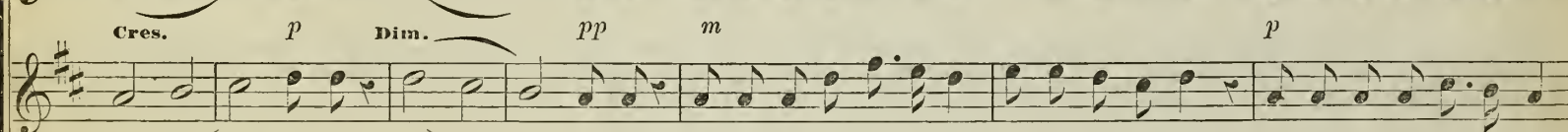
O lis-ten, O lis-ten, Lis-ten to the mel-o-dy of the rippling brook ; Lis-ten to the humming bird



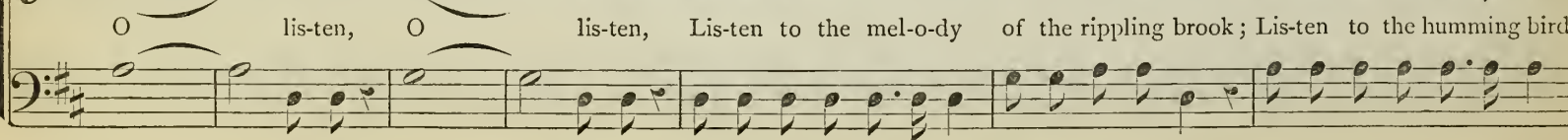
Cres.

p

Dim.

*pp**m**p*

O lis-ten, O lis-ten, Lis-ten to the mel-o-dy of the rippling brook ; Lis-ten to the humming bird



in his sha-dy nook. Lis-ten to the hur-ri-cane as he's sweep- ing by; Lis-ten to the thun-der peal from the mur-ky sky. O, there's

Cres. *f* *ff* *m*

In his sha-dy nook. Lis-ten to the hur-ri-cane as he's sweep- ing by; Lis-ten to the thun-der peal from the mur-ky sky. O, there's

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'in his sha-dy nook. Lis-ten to the hur-ri-cane as he's sweep- ing by; Lis-ten to the thun-der peal from the mur-ky sky. O, there's'. The second staff is a piano accompaniment in treble clef, featuring a melody with dynamic markings *Cres.*, *f*, *ff*, and *m*. The third staff is a piano accompaniment in bass clef, providing a harmonic foundation. The fourth staff is a piano accompaniment in bass clef, continuing the harmonic support.

mu - sic all a-round us, on the earth and in the air, Yes, the world is full of mu - sic, sweetest mu - sic ev - 'ry-where.

mu - sic all a-round us, on the earth and in the air, Yes, the world is full of mu - sic, sweetest mu - sic ev - 'ry-where.

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'mu - sic all a-round us, on the earth and in the air, Yes, the world is full of mu - sic, sweetest mu - sic ev - 'ry-where.'. The second staff is a piano accompaniment in treble clef, featuring a melody with a fermata over the final note. The third staff is a piano accompaniment in bass clef, providing a harmonic foundation. The fourth staff is a piano accompaniment in bass clef, continuing the harmonic support.

THE SINGER'S GOOD-NIGHT.

ARTHUR BAKER.

Allegretto.

1. Ere we part Ev-ery heart Sing in sweet-est measure; Blithe and free, Full of glee, Bounding with de-light;

2. Tears will start When de-part Hours of hap-py meeting, If no more They restore Joys that take their flight;

3. Naught can cloy or al-loy Mu-sic's heavenly pleasure, Ev-ery glee Light and free Gives us fresh de-light;

For our sing-ing Still is bringing Gay and youthful pleasure; So be mer-ry While we tar-ry—Then, good night!

But to-mor-row, Free from sorrow, We'll renew our greeting, So be mer-ry While we tar-ry—Then, good night!

So our singing, Joy is bringing, In o'er-flowing measure, But no longer May we tar-ry—So, good night.

THE MERRY PLOW-BOYS.

G. F. ROOT.

55

Allegretto.

1. Oh, the first clear song of the ma - vis in the morn, While he's piping to the plow-boys working in the corn; How the

2. How the work flies on thro' the mer - ry sum-mer day, For the will-ing hands are strong, the hap-py hearts are gay, And the

3. Still the same blithe song, when the twi-light shad-ows fall, And they hear the dis-tant, horn, the farmer's welcome call, And the

woodlands ring through their arch - es all a - round, As they whis - tle back the joy - ful sound.

time goes fast in the field so wide and free, As they whis - tle back the mel - o - dy.

ech - oes wake in the wood-land once a - gain, As they whis - tle back the glad re - frain.

INTERLUDE. To be whistled.

WELCOME.

Words and Music by P. P. BLISS.

Sing immediately after second verse, without interlude, "Praise God, from whom all blessings flow," to the tune Old Hundred.

Heartily.

1. Wel-come, wel-come, wel-come, Mes-sen-gers of love! Kin-dred souls with joy are swelling, Like the blest a-bove.

2. Prais-es, prais-es, prais-es! For the sa-cred Past; For the mer-cies, rich, a-bund-ant, Free-ly o'er us cast:

Welcome, welcome, welcome! Joy il-lumes our way; Love shall reign in ev-ery bo-som, With un-bound-ed sway.

Prais-es, prais-es, prais-es! For the glad To-day; For the Fu-ture, grand and glo-rious, Praise, oh, praise for aye!

QUARTETTE.

I re-mem-ber the songs, the dear old songs, Of my childhood, long a-go, long a-go; I can al-most hear their ech-o now, As I

SOLO. Lady or Gentleman, sitting with the Chorus.

list-en— Bounding billows, cease your motion, Bear me not so swiftly o'er; Cease thy roaring, foaming ocean,

HUMMING CHORUS. Soprano and Alto.

list-en, As I list-en—

Base and Tenor.

list-en, As I list-en—

ff CHORUS. Lively.

Cease thy roar-ing, foam-ing o - cean, I will Clatter, clatter on. Hear the mer-ry mill-wheel, never, never ceas-ing;

KALEIDOSCOPE. Continued.

QUARTETTE. Slowly.

Whr-r-r! whr-r-r! clatter, clatter on, Hear the merry mill-wheel— Sing of home and youthful pleasures, Gone, a - las! to come no more; On - ly

Whr-r-r! whr-r-r! clatter, clatter on, Hear the merry mill-wheel— Sing of home and youthful pleasures, Gone, a - las! to come no more; On - ly

SOLO. Sitting with Chorus.

echoes now re - turn - ing— Max - wel - ton's banks are bonny, where ear - ly falls the dew, And 'twas

echoes now re - turn - ing—

PIANO or ORGAN

CHORUS. Lively.

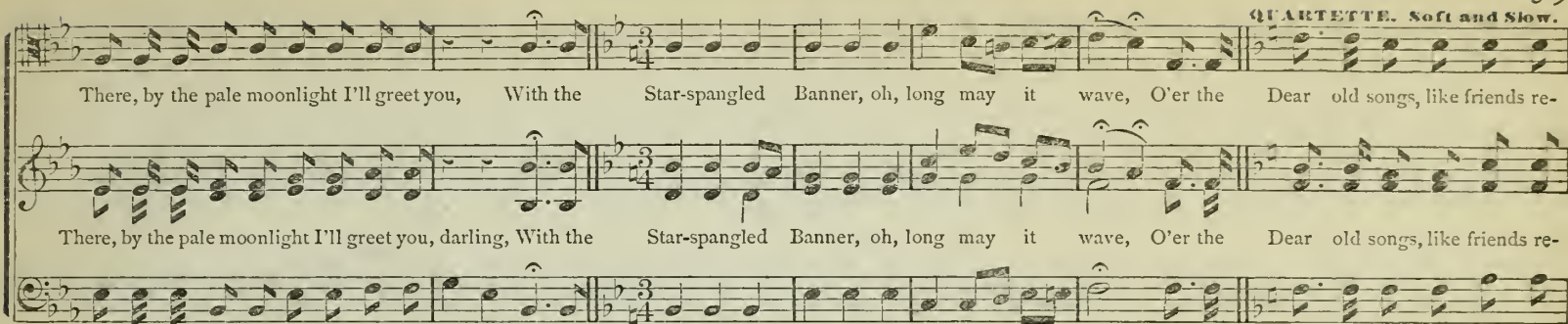
there that An - nie Laurie Gave me her prom - ise— Down by the de - pot, love, I'll meet you, Never, never fear, Annie;

Down by the de - pot, love, I'll meet you, Never, never fear,

KALEIDOSCOPE. Concluded.

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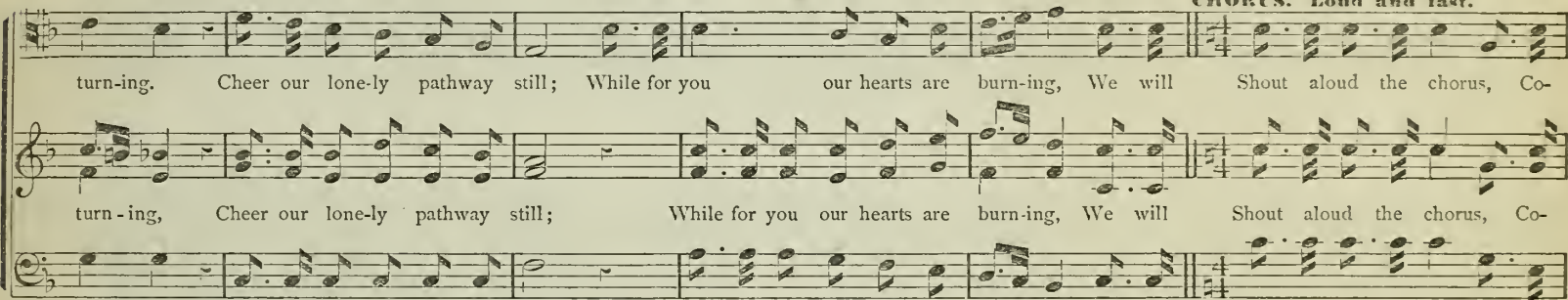
QUARTETTE. *Soft and slow.*



There, by the pale moonlight I'll greet you, With the Star-spangled Banner, oh, long may it wave, O'er the Dear old songs, like friends re-

There, by the pale moonlight I'll greet you, darling, With the Star-spangled Banner, oh, long may it wave, O'er the Dear old songs, like friends re-

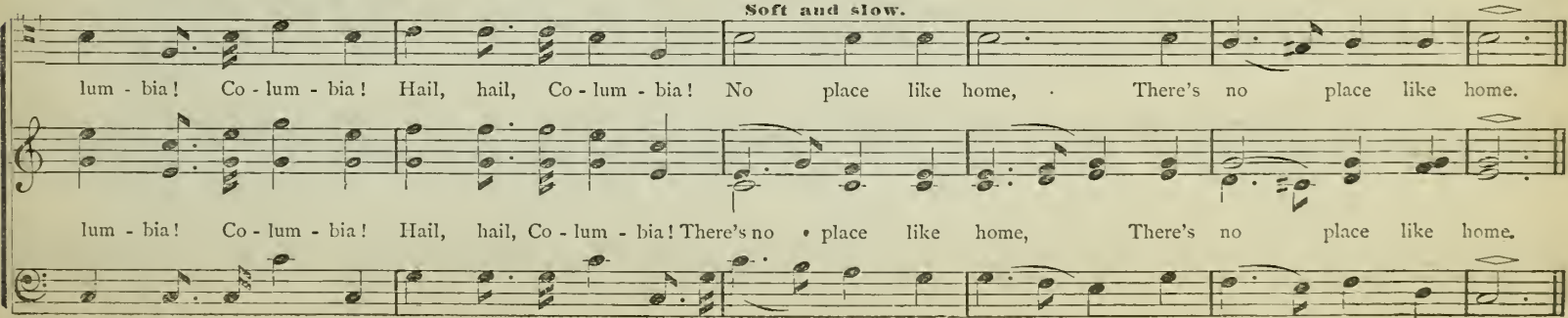
CHORUS. *Loud and fast.*



turn-ing. Cheer our lone-ly pathway still; While for you our hearts are burn-ing, We will Shout aloud the chorus, Co-

turn-ing, Cheer our lone-ly pathway still; While for you our hearts are burn-ing, We will Shout aloud the chorus, Co-

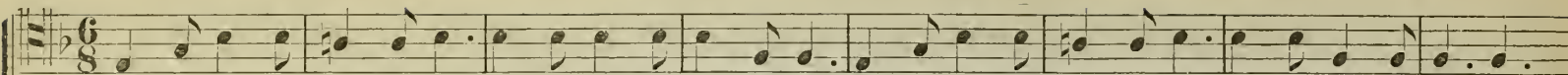
Soft and slow.



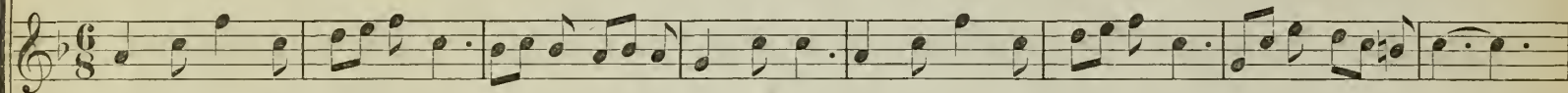
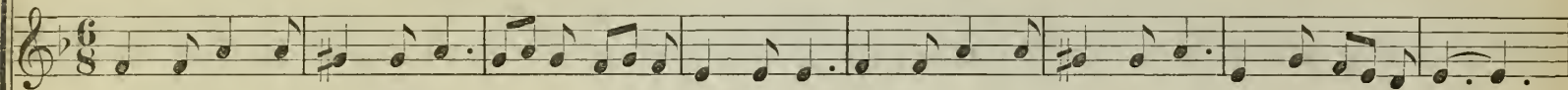
lum - bia! Co - lum - bia! Hail, hail, Co - lum - bia! No place like home, There's no place like home.

lum - bia! Co - lum - bia! Hail, hail, Co - lum - bia! There's no place like home, There's no place like home.

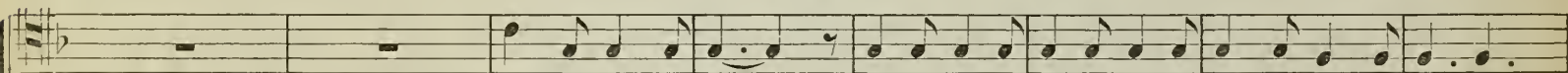
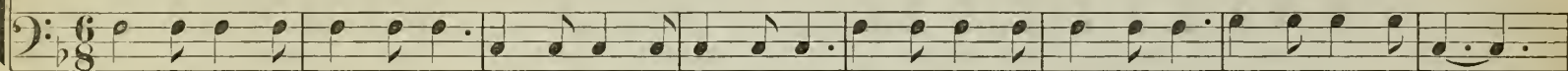
HOURS OF SUNSHINE.



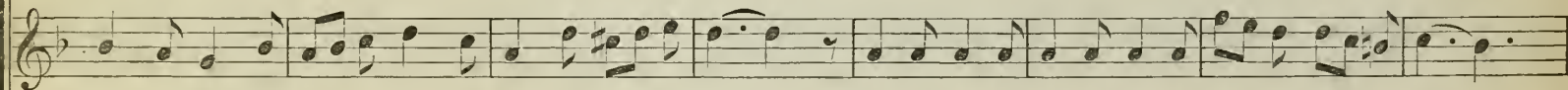
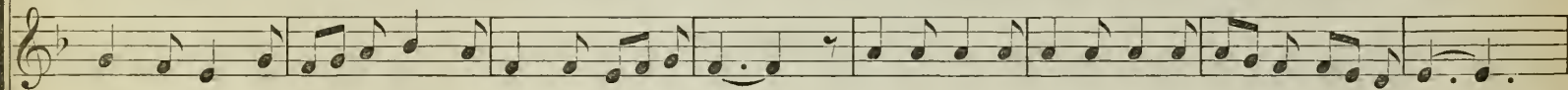
1. Hours of sunshine, hours of glee, Swiftly do they glide along; While our hearts are gay and free, Life is all a song.



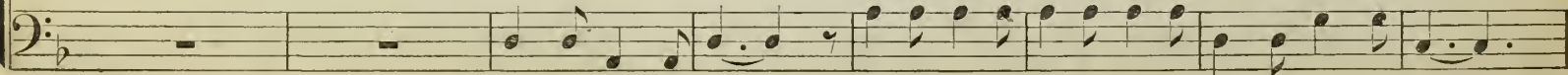
2. Hours of sunshine, hours of bliss, Brightly do they pass away; If our life were all like this, Oh, the joyous day!



Birds from ev - 'ry branch are calling; Cloudless is the sky: Not a shadow round us falling Tells us storms are nigh.

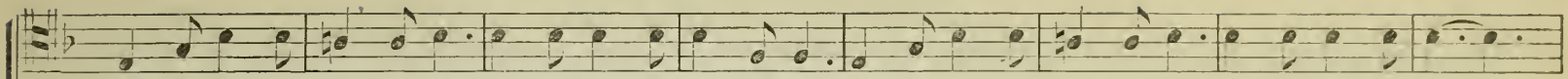


Not a care and not a sorrow Whisp'ring of the night; Fearing not but each to-morrow's Sun will shine as bright.



HOURS OF SUNSHINE. Concluded.

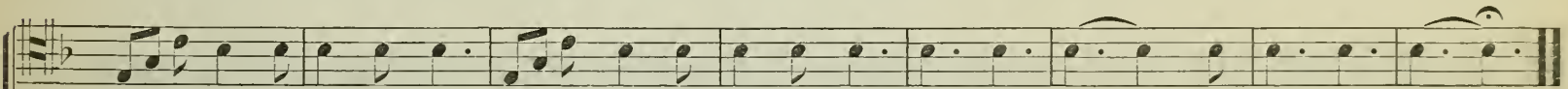
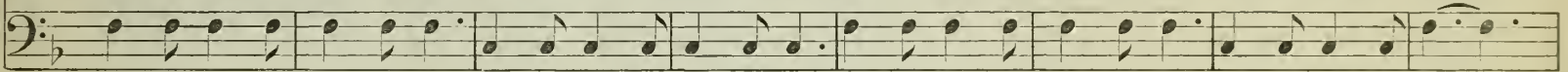
61



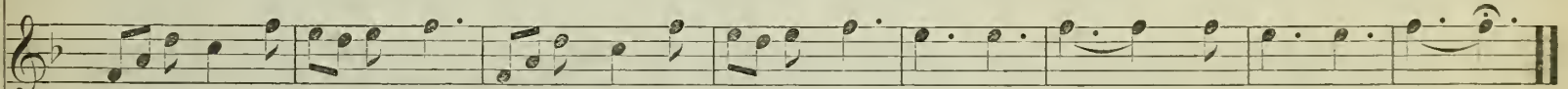
Hours of sunshine, hours of glee, Swiftly do they glide along; While our hearts are gay and free, Life is all a song,



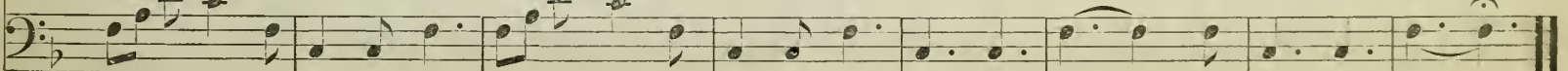
Hours of sunshine, hours of glee, Swiftly do they glide along; While our hearts are gay and free, Life is all a song,



Life is all a mer - ry song, Life is all a mer - ry song, Life is all a mer - ry song.

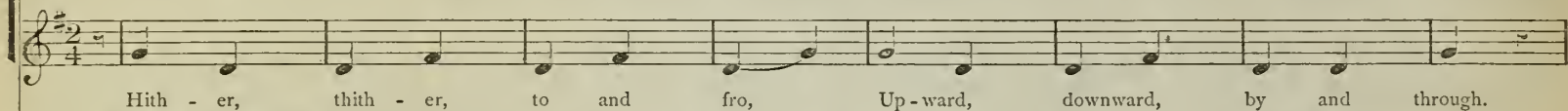
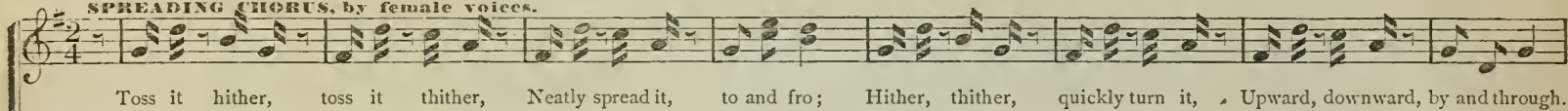


Life is all a mer - ry song, Life is all a mer - ry song, Life is all a mer - ry song.

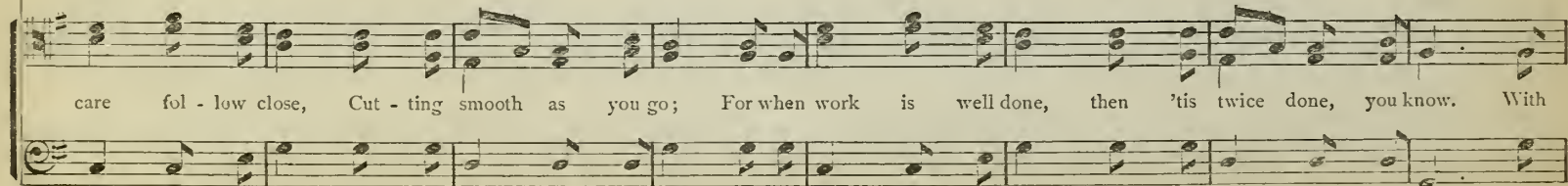
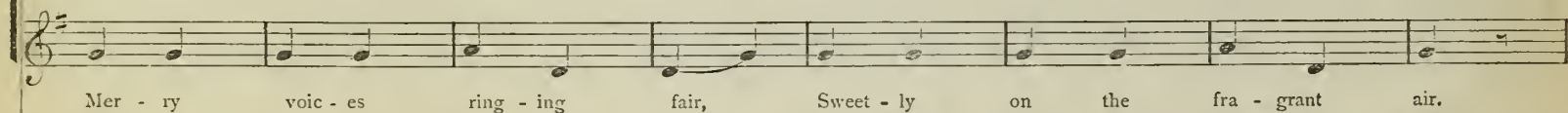
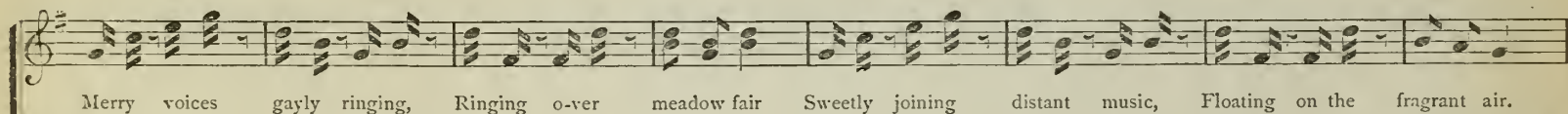
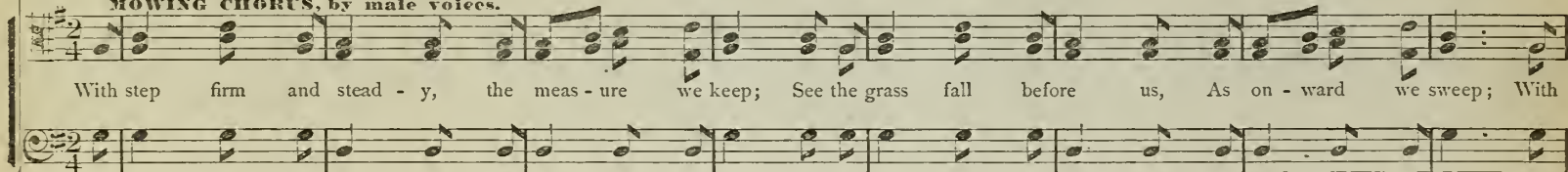


Let the Mowing Chorus be sung first alone, twice through—once diminishing, from very loud to very soft, and once singing from very soft to very loud, to represent the gradual mowing away to a distant part of the field, and the gradual return. The diminuendo and crescendo must be from beginning to end each time, very long and very gradual. When this is done, let the Spreading Chorus be sung once through, from very loud to very soft, as if following after the mowers; then let *both choruses* be sung together, from very soft to very loud, as if returning together.

SPREADING CHORUS, by female voices.



MOWING CHORUS, by male voices.



Toss it hither, toss it thither, Neatly spread it, to and fro; Hither, thither, quickly turn it, Upward, downward, by and through.

Hith - er, thith - er, to and fro, Up - ward, downward, by and through.

step firm and stead - y, the meas - ure we keep; See the grass fall before us, As on - ward we sweep.

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 2/4 time and features a variety of accidentals, including many double sharps and double flats, which are the focus of the 'Accidents' section.

ACCIDENTS.

Soothingly.

We all must expect to sing wrong, now and then, For ac-ci dents come to the ver-y best men; Yes, yes, yes, yes, Come to the ver-y best men.

We all must expect to sing wrong, now and then, For ac-ci-dents come to the ver-y best men; Yes, yes, yes, yes, Come to the ver-y best men.

The musical score for 'Accidents' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 6/8 time and features a variety of accidentals, including many double sharps and double flats, which are the focus of the 'Accidents' section.

MAY DAY. (Round of 8 Parts.)

PRO PHUNDO BASEO.

Steady.

Do you know the song, the stirring old song Of our Mary, first of May?

Ear-ly in the morn there's "music in the air," To hail the ris'ing day.

Sweeping thro' the par-lor, rushing up and down the hall, Piling chairs up-on the tables, in a ver-y fun-ny way.

Scrub - broom, white-wash, dust and din, wan - der where you may.

"Ma - - ry! Ma - - ry! Oh, Ma-ry, where is moth - er, say?" . . .

"John, go 'long and shake the carpet— Harry, soap and sand. Both-er - a - tion, what's the matter, now? what's the matter, hey?"

Cob - webs! cob - webs! Ha! ha! ha! ha! ha! What'll we have, for lunch to - day?

Ah, me! what bills, what bills, to pay!

BEAUTIFUL RAIN.

Words and Music by P. P. BLISS.

65

CHORUS.

Pit, pat, pit, pat, pit, pat, pit, pat, Pit, pat, pit, pat, pit, pat, pit, pat,

Drop, drop, drop, drop, drop, drop, drop, drop, drop, drop, Pit, pat, pit, pat, pit, pat, pit, pat,

Patter, patter, patter, patter, patter, patter, patter, patter, . Pour.

Patter, patter, patter, patter, patter, patter, patter, patter, Drip, drop, drip, drop, drip, drop, drip, drop, Drop, drop, drop, drop, drop, drop, drop, drop,

Pour.

Drip, drop, drip, drop, drip, drop, drip, drop, drip, drop, drip, drop, drip, drop, drip, drop, drip,

DUET. S. and A.

1. Hear the mu-sic of the rain, fall-ing
2. Hear the mu-sic of the rain, fall-ing

CHORUS.

TENOR.

BEAUTIFUL RAIN. Continued.

down, down, On the roof and window - pane, fall - ing down, "Mur-mur not," it seems to say, For Our
On the roof and window - pane, fall - ing down, What a les - son does it bring, What a

fall - ing down ; fall - ing down Drop, drop,

Drip, drip,

Father's love to-day Or - ders on - ly in our way Good to fall. Like the gen - tle fall - ing rain, O - ver
cho-rus does it sing, What a message from our King of his love. And we seem to hear him say, Come, ye

Drop, drop, drop, drop, Good to fall. Drop, drop,
Of his love.

Drip, drip, drip, drip, drip, drip.

mount-ain, lake, and plain, Will his ten - der care re - main, O - ver all,
child - ren learn my way, From my fold no long - er stray. Look a - bove.

Drop, drop, drop, drip. O - ver all, ff
Look a - bove, Hear the mu - sic of the

Drip, drip, drip, drip.

BEAUTIFUL RAIN. Concluded.

67

beauti - ful rain, pat - ter - ing fall,

rain, beauti - ful rain, As the pearl - y drops in showers pat - ter - ing fall; Hear the

Hear the rain Tell of Our Fa - ther's love for all.

sweet, subdued re - frain, On the roof and win - dow pane, Of Our Fa - ther's ten - der love for all.

JACK AND GILL. A Responsive Chorus.

H. L. H.

Tenor. - - - Soprano. - - - Alto. - - - Base. - - - Alto. - - - Soprano. - - - Tenor. - - - Base. -

1. Jack and Gill went up the hill To draw a pail of wa - ter; Jack fell down and broke his crown, And Gill came tumbling af - ter.
2. Lit - tle Jane ran up the lane To hang her clothes a dry - ing; She called for Nell to ring the bell, For Jack and Gill were dy - ing.
3. Nim - ble Dick ran up so quick, He tumbled over a tim - ber; He bent his bow to shoot a crow, and killed poor puss in the window.
4. Care - ful Mat took up the cat, And flung her in the wa - ter; The fish - es 'round came at the sound, To see what made the splat - ter.
5. Whined one young pike, "I do not like A cat here in the riv - er;" "Hush! hush! she's dead," an old pike said, "And I will eat her liv - er."
6. Then came a trout, and flounced a - bout, And made his gills to rat - tle; "Leave her for me a - lone," cried he; And then there came a bat - tle.
7. 'Twas pike and trout—now in, now out, 'Till when they both went un - der, An eel slipped in, as sly as sin, And carried off the plun - der.
8. And all this ill when Jack and Gill Went for that pail of wa - ter; And Jack fell down and broke his crown, And Gill came tumbling af - ter.

"LIGHT-HEARTED ARE WE." (With Echo.)

GEO. F. ROOT.

The Echo should be sung by Four Voices, in another room.

Allegretto.

1. { Light-hearted are we, and free from care, As forth to the fields we go, While singing, laughing, shouting, While singing, laughing, shouting, The
Yes, mer-ri - ly forth, a hap-py band, We go to the meadow fair; The joy-ful birds are sing-ing, The joy-ful birds are sing-ing, And

2. { Yes, echoes repeat our morning song, As mer-ri - ly forth we go; And while they're gayly ring-ing, And while they're gayly ring-ing, We
So, sending us back our song a-gain, And giv-ing it forth a - new; Our near and dis-tant cho - rus, Our near and distant cho - rus, Is

ff Echo. Chorus. ff Echo. Chorus. ff Echo.

ech-ing hills are sounding, As mer-ri - ly forth we go. } Yo ho! yo ho! yo ho! yo ho! yo ho! yo
hill and val-ley ring-ing, As mer-ri - ly forth we go. }

ff Echo. Chorus. ff Echo. Chorus. ff Echo.

still keep up our sing-ing, As mer-ri - ly forth we go. } Yo ho! yo ho! yo ho! yo ho! yo ho! yo
ev - er float-ing o'er us, As mer-ri - ly forth we go. }

Concluded.

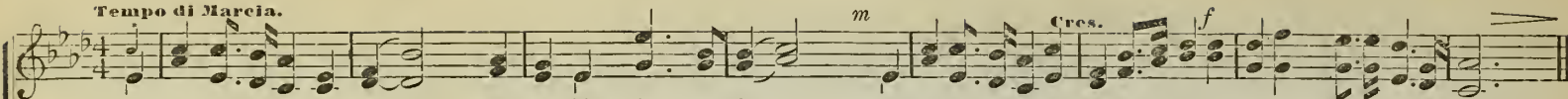
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The musical score is arranged in three systems. The first system contains the vocal melody (Soprano/Alto) and the piano accompaniment (Right Hand). The second system contains the vocal melody (Tenor/Bass) and the piano accompaniment (Left Hand). The third system contains the vocal melody (Soprano/Alto) and the piano accompaniment (Right Hand). The lyrics are: "ho! yo ho! yo ho! Sweet ech-oes from the hills are sounding, As mer-ri - ly forth we go. Yo ho! yo ho! yo". The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo), and tempo markings such as *Chorus.*, *Echo.*, and *Cho.*. The key signature is one flat (B-flat) and the time signature is 2/4.

The musical score consists of three systems. The first system includes a vocal melody (treble clef) and piano accompaniment (bass clef). Above the vocal staff are markings for "Echo.", "Chorus. ff", and "Echo. (Let this Echo begin before the Chorus ceases.)". Below the vocal staff is the lyric: "ho! yo ho! yo ho! yo ho! yo ho! yo ho! yo ho! yo ho! yo ho!..... yo ho! yo ho! yo ho! yo ho! yo ho!.....". The second system continues the vocal melody and piano accompaniment, with markings for "Echo.", "Chorus. ff", and "Echo.". The third system shows the continuation of the piano accompaniment.

HAIL TO THE WINTER KING.

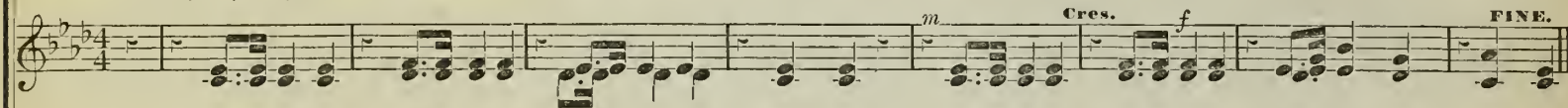
E. E. WHITEMORE.

Tempo di Marcia.

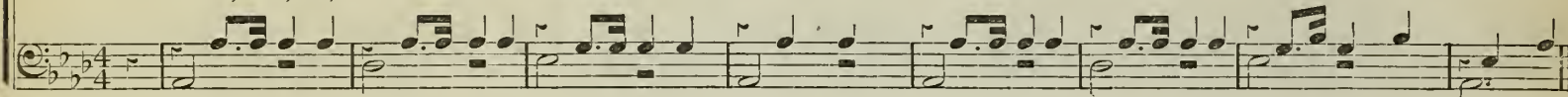
1. All hail to the win-ter king, Our songs his prais - es sing; Oh, lightly, so lightly join our lay, We'll pass the wintry hours away.
 2. O'er cottage, and tow'r, and tree, A froz - en man - tle see; The twinkling, the twinkling stars are bright, While wintry joys our hearts delight.



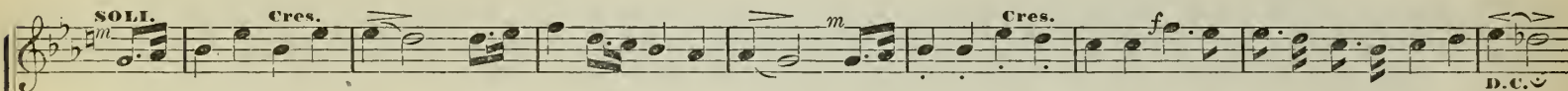
La, la, la, la, etc.



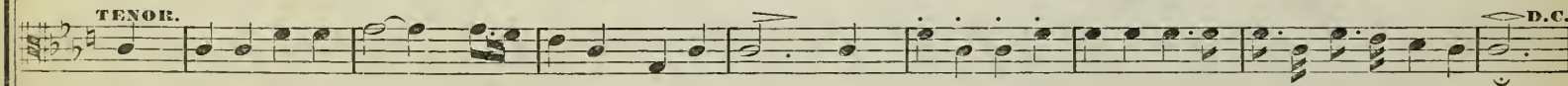
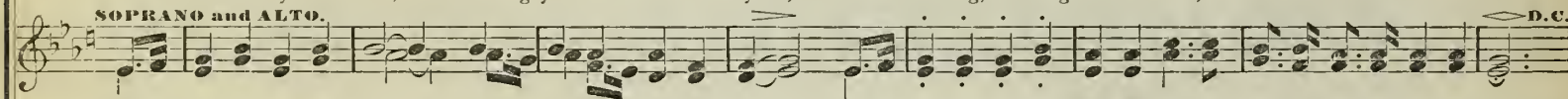
La, la, la, etc.



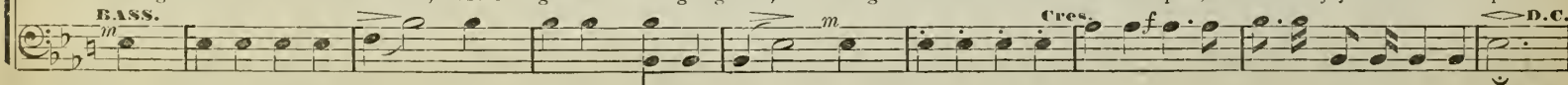
La, la, etc.



1. The win-ter days are here, The gay - est of the year; The tink-ling, tink-ling belis resound, The silver snow-flakes fall a-round.



2. Though keen the north wind blows, More bright the in - gle glows; Though summer birds and flowers depart, New social joys their cheer impart.



* Small note for Da Capo only.

NOTE.—Do not observe the staccato (. . .) in the last verse.

SPRING'S DELIGHTS ARE NOW RETURNING.

MULLER. 71

Andante. *mf* *p* *f* *p*

Spring's delights are now re-turn - ing, Blooming flowers fill the vale; And within her leaf - y bowers, Plaintive

Springs delights are now re - turn - - ing, Blooming flowers fill the vale; And within her leaf - y bowers, Plaintive

mf *p* *f* *p*

Spring's delights are now re-turn - ing, Blooming flowers fill the vale; And within her leaf - y bowers, Plaintive

f

sings the night-in-gale, And within her leaf-y bowers, Plaintive sings the nightingale, the nightingale,

sings the nightingale, And within her leaf-y bowers, Plaintive sings the nightingale, the nightingale,

f *p* *p*

sings the night - in - gale, the nightingale, And within her leaf-y bowers, Plaintive sings the nightingale, the nightingale,

SPRING'S DELIGHTS ARE NOW RETURNING. Continued.

f *p* *Dim.*

Come, then, quickly come, my dear - est, Lose no time by saying no; Come, then, quickly come, my dearest, Lose no

Come, then, quickly come, my dearest, Lose no time, no time, by say - ing no; Come, then, quickly come, come, my dearest, Lose no

f *p* *f*

Come, then, quickly come, my dear - est, Lose no time by say - ing no; Come, then, quickly come, come, my dearest, Lose no

p *Cres.* *f* *p* *Cres.* *f* *p* *Let us Dol. >*

time by say - ing no; To the woods so green, in - vit - ing, Let us now a Maying go, Let us

time by say - ing no; To the woods so green, in - vit - ing, Let us now a Maying go. Let us

p *Cres.* *f* *p*

time by say - ing no; To the woods so green, in - vit - ing, Let us now a Maying go, To the woods, so green, in - vit - ing,

SPRING'S DELIGHTS ARE NOW RETURNING. Concluded.

73

now a Maying go, To the woods so green, so green, in - vit - ing, Let us now a Maying go, Let us

a Maying go, Let us now a May - - ing go,

Let us now a Maying go, To the woods so green, so green, in - vit - ing, Let us now a Maying go, To the woods so green, in vit-ing,

now a Maying go, To the woods so green, so green, in - vit - ing, Let us now a Maying go, Let us now a Maying go.

now a Maying go, To the woods so green, so green, in - vit - ing, Let us now a Maying go, Let us now a Maying go.

a Maying go, Let us now a May - - ing go, Let us now a Maying go.

Let us now a Maying go, To the woods so green, so green, in - vit - ing, Let us now a Maying go, Let us now a Maying go.

FREDDIE'S LAST REQUEST. Song and Chorus.

1. Oh, moth-er, will you go with me now? For the way is dark and dim; I would clasp your hand on the
 2. Say, moth-er, will you go with me now? I have reached the riv-er's brink; Tho' the shin-ing shore must be

oth-er strand, Tho' I hear the an-gel hymn; For my ear would long for your ev-en song, With its
 just be-fore, From the fear-ful flood I shrink. Could I hear your voice, I should then re-joice, When the

ca-dence sweet and low. I should watch and wait at the pearl-y gate— Oh, mother, will you go?
 bil-lows o-ver-flow; We would see the dome of the an-gels' home— Oh, mother, will you go?

CHORUS.

Will you go ? will you go ? Will you go ? will you go ? Oh, mother, will you go ? will you go ? I would clasp your hand on the other strand—Oh, mother, will you go ?

Will you go ? will you go ? Oh, mother, will you go ? I would clasp your hand on the other strand—Oh, mother, will you go ?

Will you go ? you go

Words by KATE CAMERON.

GOOD NIGHT.

Music by P. P. BLISS.

Sing words only at large notes. Hum, mouth shut, small notes, legato.

FINE. **D. C.***

1. { Friends must ev-er meet to sev-er, Bitter parting all must know ; } While we're staying, "Good night" saying, Let us breathe it soft and low.
 { Now in gladness, now in sad-ness, Gently singing ere we go. }

FINE. **D. C.***

2. { Sun-shine brightens, friendship lightens, Ev'-ry pathway sad and drear ; } Warm hands grasping in love's clasping, "Good night, good night, hearts so dear."
 { And our pleasure grows in measure, As our loved ones draw more near. }

*In D. C., all hum, mouth closed.

ROLL ON, MAJESTIC OCEAN. For Men's Voices.

GEO. F. ROOT.

1st TENOR. *Moderato.*

1. Roll on, roll on, ma - jes - tic o - cean, Where wave to wave is gen - tly sigh - ing; How dost thou swell the soul's de-

2d TENOR.

1st BASE. *m* *Cres.* *m* *Cres.*

2. When o'er our heads the light-ning flash - es, And sea and sky with fu - ry blend-ing; When peal on peal the thunder

2d BASE.

Andantino.

vo - tion, As o'er thy breast our bark is fly - ing, As o'er thy breast our bark is fly - ing. Now the whispers of the night,

f *p* *pp*

crash - es, Our shat-tered sail in piec-es rend-ing, Our shat-tered sail in piec-es rend-ing. When the sail-or to the mast,

* This part may be sung by a good Alto voice.

ROLL ON, MAJESTIC OCEAN. Concluded.

77

O'er thy pen - sive wa - ters glide, And the moon's ce - les - tial light Smiles up-on thy sil - v'ry tide. Boundless deep, Lovely deep,

mf *Cres.*

Clings a - mid the howl - ing blast, And with-in his bos-om's cell, Hope and fear al - ter - nate dwell. Rolling deep, Stormy deep,

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains the melody for the first two lines of the song. The lower staff is in bass clef and provides a harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *Cres.* (crescendo). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

When the gen - tle breez-es sweep, How we love thee—yes, we love thee, Boundless deep, Bound - less deep.

f *Dim.* *f*

When the an - gry tempests sweep, Still we love thee—yes, we love thee, Might - y deep, Might - y deep.

This musical system continues the piece with two staves. The upper staff continues the melody, and the lower staff provides accompaniment. The lyrics are written below the staves. Dynamic markings include *f* (forte), *Dim.* (diminuendo), and *f* (forte) again. The piece concludes with a final cadence on the lower staff.

"GAILY OUR BOAT."

C. C. CASE.

1. Gai-ly our boat glides o'er the sea, And light the oar we ply,
 2. Bend to the oar nor fear the storm, A-way, away we glide.

Mer-ri-ly ring our songs so gay, As sea birds round us fly.
 Mer-ri-ly sing nor sit forlorn, As homeward now we ride.

Tra, la, Tra, la, la, la, Tra, la, Tra, la, la, la, Tra, la, Tra, la, la, la, la, la, Tra, la, la, la.

CHORUS.

Repeat *pp*

Then row, row, mer-ri-ly row, Mer-ri-ly row a-long, a-long, Then row, row, mer-ri-ly row, Mer-ri-ly row a-long.

Then row, row, mer-ri-ly row, Mer-ri-ly row a-long, a-long, Then row, row, mer-ri-ly row, Mer-ri-ly row a-long.

ACCIDENTALS.

Slow but sure.

Very slow.

Si-lent-ly the shades of even-ing Gath-er round my lone-ly door, Si-lent-ly they bring be-fore me, Fac-es I shall see no more.

Si-lent-ly the shades of even-ing Gath-er round my lone-ly door, Si-lent-ly they bring be-fore me, Fac-es I shall see no more.

JOG ON.

P. P. BLISS.

79

Moderato.

[illegible]

And nimble, nimble, nimble, nimble,
Nor tremble, tremble, tremble, tremble,

1. Jog on, jog on the live - - long day,
2. Jog on, jog on, nor mind the sun,

And nimble, nimble
Nor tremble, tremble,

1. Jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on the live-long day, And nimbly, nimbly, nimbly, nimbly,
2. Jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, jog on, nor mind the sun, Nor tremble, tremble, tremble, tremble.

nimbly, nimbly leap the stile, A merry, merry, merry, merry heart cheers all the way, A sad one wearies, wearies, wearies, wearies in a mile.
tremble, tremble at the storm, Go forward, forward, forward, forward till the day is done, And never, never, never fear thy du - ty to perform.

leap the stile ;
at the storm.

A mer - - - ry heart cheers all
Go for - - - ward till the day

the way, A sad one wea - ries, wearies in a mile.
is done, And nev - - er fear thy du - ty to perform.

nimbly leap the stile,
tremble at the storm,

A merry, merry, merry, merry heart cheers all the way, A sad one wearies, wearies, wearies, wearies in a mile.
Go forward, forward, forward, forward till the day is done, And never, never, never fear thy du - ty to perform.

With varied Expression.

1. Let thy gold . . . be cast in the fur - nace— Thy red gold, precious and bright; Do not fear the hun - gry
 2. In the cru - - el furnace of sor - row, Cast thy heart—fear not nor wail; Let thy hand be firm and

fire, . . . With its caverns of burning light, . . And the gold shall return more precious, All free from each spot and
 stead - y, Do not let thy true spir - it quail; . But be still till the fire is o - ver, Then take back thy heart a -

fire, . . . With its caverns of burning light, . . And the gold shall return more precious, All free from each spot and
 stead - y, Do not let thy true spir - it quail; But be still till the fire is o - ver, Then take back thy heart a -

And the gold shall return more pre - cious, All free from each spot and
 But be still till the fire is o - ver, Then take back thy heart a -

GOLD MUST BE TRIED BY FIRE. Concluded.

81



stain; For the gold must be tried by fire, For the gold must be tried by fire, For the
 gain; For as gold must be tried by fire, For as gold must be tried by fire, For as

stain; For gold must be tried by fire, For gold must be tried by fire, For
 gain; As gold must be tried by fire, As gold must be tried by fire, As

stain; For gold must be tried by fire, For gold must be tried by fire, For gold must be
 gain; As gold, etc.



gold must be tried by fire, As a heart must be tried by pain. . . .
 gold must be tried by fire, So the heart must be tried by pain. . . .

gold must be tried by fire, . . . As a heart must be tried by pain. . . .
 gold must be tried by fire, . . . So the heart must be tried by pain. . . .

gold must be tried by fire, As a heart must be tried by pain. . . .
 gold, etc.

HAIL TO THE RAINBOW!

GEO. F. ROOT.

Allegretto Vivace.

Rain-bow! Rain-bow! Hail, hail to thee, In brightness and beau - ty ar-rayed, In beau - ty glorious, glorious Rain-bow! Rain-bow! Wel-come to thee, Thou

Rain-bow! Rain-bow! Hail, hail to thee, In brightness and beau - ty ar-rayed, Rain-bow! Rain-bow! Wel-come to thee, Thou

bright arch of glad prom-ise made, Oh, welcome, welcome, welcome, Welcome, bow of prom-ise, Welcome, arch of beau - ty, Welcome, bow of prom - ise,

bright arch of glad prom-ise made, Wel - - come, oh,

Welcome, bow of prom-ise, Welcome, arch of beau - ty, Welcome, bow of prom - ise,

Welcome, arch of beau - ty, Joy - ful - ly we hail thee, Joy - ful - ly we hail thee, Seal of promised mer - cy, Glorious in thy brightness, Seal of promised

wel - - come, Thou bright arch of beau - - ty, Joy - - ful we hail thee, in bright - -

Welcome, arch of beau - ty, Joy - ful - ly we hail thee, Joy - ful - ly we hail thee, Seal of promised mer - cy, Glo-rious in thy brightness, Seal of promised

HAIL TO THE RAINBOW! Concluded.

83

mer - cy, Glo - rious in thy brightness, Welcome, ev - er wel - come, Glo - rious arch of beau - ty, Welcome, ev - er wel - come, Glo - rious arch of beau - ty,

ness ar - rayed, Joy - - ful we hail thee, Oh, joy - - ful we hail thee, Oh,

mer - cy, Glo - rious in thy brightness, Welcome, ev - er wel - come, Glo - rious arch of beau - ty, Welcome, ev - er wel - come, Glo - rious arch of beau - ty,

	First Time.	Second Time.
Joy - ful - ly, joy - ful - ly, Joy - ful we hail thee, bright arch of heaven.	heaven.	Rainbow! Rainbow! Hail! hail to thee,
Joy - ful - ly, joy - ful - ly, Joy - ful we hail thee, bright arch of heav'n, Yes, we hail, we hail thee. heav'n, Yes, we hail thee. Rainbow! Rainbow! Hail! hail to thee,		

In brightness and beau - ty ar - rayed, in beauty, glorious, glorious, Rainbow! Rainbow! Welcome to thee, Thou bright arch of glad promise made. Hail! hail! hail!

In brightness and beau - ty ar - rayed, Rainbow! Rainbow! Welcome to thee, Thou bright arch of glad promise made. Hail! hail! hail!

Allegro.

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

f *p* *f*

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

me." No way, no day, no night, no night, no clime, no time, song can yield delight. Ah,

me." Not a dark way, Not a dull day, not a lone, weary night, No clime, no time, but song can yield delight, Ah,

for me.

song, hap-py song, song, happy song song, happy song, happy song, happy song, happy song.

song hap-py song, song, happy song, song, happy song, happy song.

happy song, happy song,

Allegro.

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

me." Happy song, . . . happy song, Happy song, . . . happy song, song, happy

Happy song, . . . happy song, Happy song, happy song, song, happy

me." Happy song, happy song,

for me. Song, song, happy song, song, . song, song,

Repeat faster.

song. . . . Oh, a life of song for me, for me, Oh, a life of song for me, A life of song for me, a life of song for me!

Song, . . .

Accelerando e crescendo al fine,

. . . Oh, a life of song for me, for me, Oh, a life of song for me, A life of song for me, a life of song for me!

Song, happy song.

SING, MY HEART.

87

To illustrate *Transition* (going at once to a distant key).

p Andantino.

1. Sing, my heart, what-e'er be-tide, With Hope for anch-or, Truth for guide, March on in pa-tient cour-age still, To com-pass good and con-quer ill;

2. Though the dark-ness hov-er near, Still thou may'st be of right good cheer, For at thy true pre-destined post, Thou'rt sure to con-quer e-vil's host;

From E flat to G. Do not lose the beat.

While this G is being sung, let all try to think of it as three of the key of E flat, and so be prepared for the transition back to that key.

Come what may, some good is done, Goals are gained and prizes won, If the past behind thy back Be a bright and blessed track.

Be thou tranquil as the dove; Thro' the thunder-cloud above, Shines a far the heaven of rest, Where the glori-fied are blest. Sing for joy! Sing for joy! Oh,

Sing, my heart, what-e'er be-tide, With Hope for anch-or, Truth for guide, March on in pa-tient cour-age still, To com-pass good, and con-quer ill.

Sing, my heart, what-e'er be-tide, With Hope for anch-or, Truth for guide, March on in pa-tient cour-age still, To com-pass good, and con-quer ill.

COME, LET'S SING A MERRY ROUND. Glee.

f **Vivace.** *ff* *pp*

1. Come, let's sing a mer - ry round, Wake the cheerful glee, Sing a-loud in joy - ful sound, Hap-py, hap - py we, happy we. Hap - py we, oh,

2. En - vy, an-ger, hence, a - way, E - vil pas-sions flee, Why should we in-dulge them, say, Why should you, or me, you, or me? Hap - py we, oh,

hap-py we, oh, happy, happy, happy, happy, hap-py we, Oh, hap - py we, oh, hap - py, hap - py, happy, happy, happy we, Oh, happy we, oh,

happy we, happy we, happy we, happy we, happy we, happy we,

hap-py we, oh, happy, happy, happy, happy, hap-py we, Oh, hap - py we, oh, hap - py, hap - py, happy, happy, happy we, Oh, happy we, oh,

COME, LET'S SING A MERRY ROUND. Concluded.

89

f *ff* *f*

hap - py, hap - py we, oh, hap - py we, oh, hap - py we, Sing a-round, with joy - ful sound, Hap - py, hap - py we;

happy we, happy we, oh, hap - py we, oh, hap - py we, Sing a-round, with joy - ful sound, Hap - py, hap - py we:

hap - py, hap - py we,

1st. 2d.

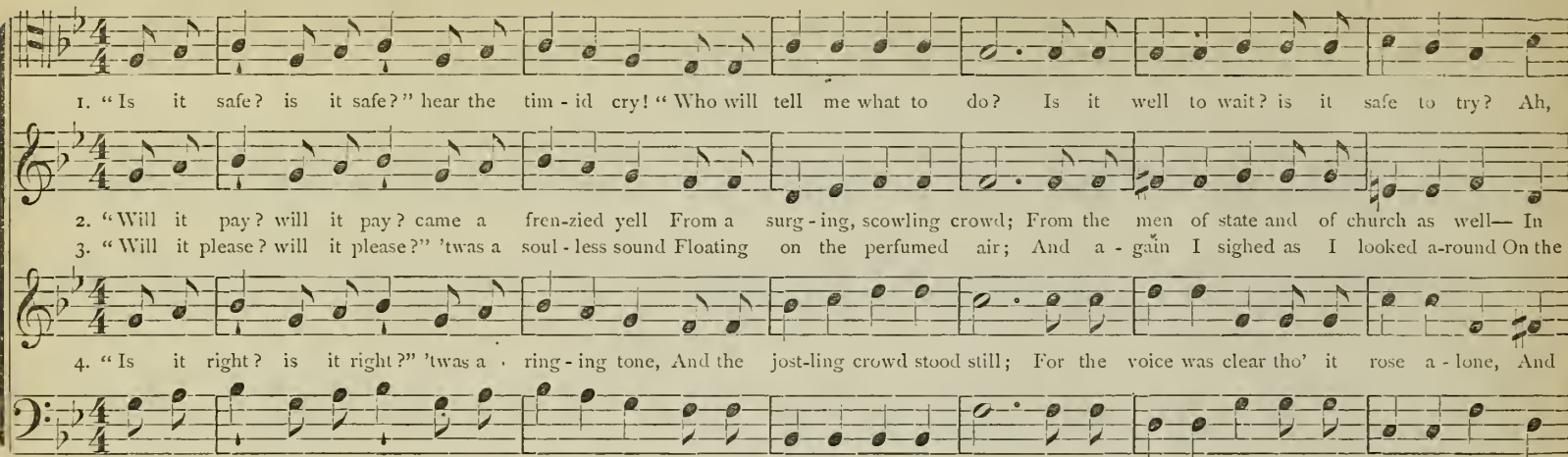
pp **Cres. poco a poco.** *ff*

Hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py we.

pp **Cres. poco a po** *ff*

Hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py we.

1st and 3d verses, soft; 2d and 4th, loud.

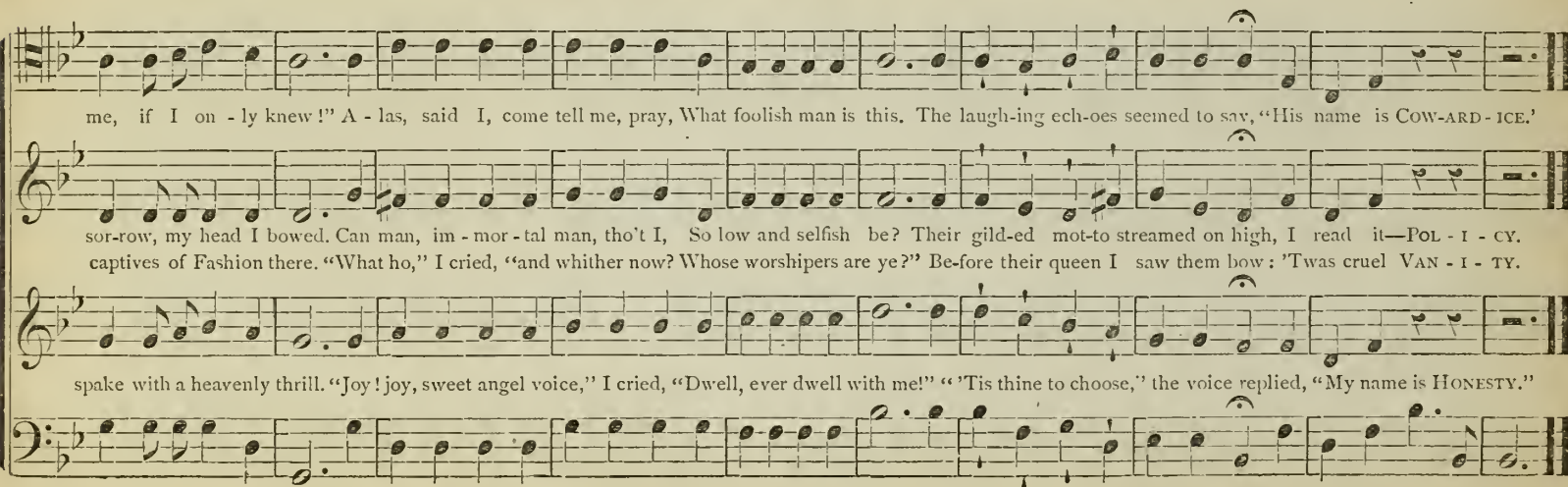


1. "Is it safe? is it safe?" hear the tim-id cry! "Who will tell me what to do? Is it well to wait? is it safe to try? Ah,

2. "Will it pay? will it pay? came a fren-zied yell From a surg-ing, scowling crowd; From the men of state and of church as well— In

3. "Will it please? will it please?" 'twas a soul-less sound Floating on the perfumed air; And a-gain I sighed as I looked a-round On the

4. "Is it right? is it right?" 'twas a ring-ing tone, And the jost-ling crowd stood still; For the voice was clear tho' it rose a-lone, And



me, if I on-ly knew!" A-las, said I, come tell me, pray, What foolish man is this. The laugh-ing ech-oes seemed to say, "His name is COW-ARD-ICE,"

sor-row, my head I bowed. Can man, im-mor-tal man, tho't I, So low and selfish be? Their gild-ed mot-to stream'd on high, I read it—POL-I-CY.

captives of Fashion there. "What ho," I cried, "and whither now? Whose worshipers are ye?" Be-fore their queen I saw them bow: 'Twas cruel VAN-I-TY.

spake with a heavenly thrill. "Joy! joy, sweet angel voice," I cried, "Dwell, ever dwell with me!" " 'Tis thine to choose," the voice replied, "My name is HONESTY."

THE RUSTIC FESTIVAL.

From Offenbach, by F. W. ROOT. 91

Allegro.

Crowding in from ev' - ry quarter, Rushing in on ev' - ry side, Flow-ing round and round like wa - ter, In a gay and mot - ley tide.

f

Crowding in from ev' - ry quarter, Rushing in on ev' - ry side, Flow-ing round and round like wa - ter, In a gay and mot - ley tide.

f

1st and 2d TENOR, or TENOR and 1st BASE.

ALTOS. Allegretto.

Come the reapers laughing, shouting, dancing on; List, oh, list their joy-ous song! Free as tho't and light as air, Glide the graceful gleaners on;

1st and 2d SOPRANO and ALTO.

Come the reapers laughing, shouting, dancing on; List, oh, list their joy-ous song!

p

CHORUS. Lightly.

Now dismissed is ever-y care, Toil and trouble all are gone. Join then all at the call, Of the music's merry sound, Here to night all is bright, So let mirth and joy abound.

p

Join then all at the call, Of the music's merry sound, Here to night all is bright, So let mirth and joy abound.

Cres.

p

THE RUSTIC FESTIVAL. Continued.

SOPRANOS.

CHORUS. Lightly.

Each one sees her own true knight In the crowd so gay, Is it not a charming sight such a bright ar - ray? Join then all at the call

Join then all at the call

p

TENORS.

Of the music's merry sound; I here to night all is bright, So let mirth and joy abound. Beaming out as from a mask, Eyes of brightness glance, Hear each now his

p *Cres.*

Of the music's merry sound; I here to night all is bright, So let mirth and joy abound.

CHORUS. Lightly.

fair one ask To join the rustic dance. Join then all at the call, Of the music's mer - ry sound, Here to night all is bright, So let mirth and joy abound.

p *Cres.*

Join then all at the call, Of the music's mer - ry sound, I here to night all is bright, So let mirth and joy abound.

p

THE RUSTIC FESTIVAL. Continued.

93

All parts in unison. *ff*

Now for a rousing song to cel-ebrate the day, Our glorious

f

Animato.

Very Spirited.

Pesante.

har - vest day. Let every heart and voice u - nite in thankfulness, To swell the joy - - ful lay. For tho' the

sum - mer blos - soms all are past and gone, The au - tumn time has come with waving grain and gold - en fruits to gladden

THE RUSTIC FESTIVAL. Continued.

all, And bring our har - - - vest home.

Dim. Rall.

Soprano Solo second time only, or may be omitted.

Join all, Join at the mer - ry sound, Here ah let joy a - bound.

p Cres.

Join then all, at the call, Of the music's mer - ry sound, Here to night all is bright, So let mirth and joy a - bound.

Vivace.

Now the fes-tive hour is o-ver, Ceases now the mu-sic's strain, Homeward each must quick-ly hast-en, Long-er here can none remain.

f

Now the fes-tive hour is o-ver, Ceases now the mu-sic's strain, Homeward each must quick-ly hast-en, Long-er here can none remain.

f

THE RUSTIC FESTIVAL. Continued.

95

p So, kind friends, a sweet good night to you we sing, May your dreams bright vis - ions bring. Good night, good night dear

p So, kind friends, a sweet good night to you we sing, May your dreams bright vis - ions bring. So, dear friends, a

p So, kind friends, a sweet good night to you we sing, May your dreams bright vis - ions bring. Good night, good night dear

p So, kind friends, a sweet good night to you we sing, May your dreams bright vis - ions bring. So, dear friends, a

ff **Con Energia**

ff **2d SOPRANO.**

ff **2d TENOR or 1st BASE.**

friends a kind good night to you we sing, may your dreams bright vis - - - ions

kind good night we hap - pi - ly, joy - ful - ly, mer - ri - ly sing, may your dreams bright rain - bow vis - ions gent - ly and sooth - ing - ly

friends a kind good night to you we sing, may your dreams bright vis - - - ions

kind good night we hap - pi - ly, joy - ful - ly, mer - ri - ly sing, may your dreams bright rain - bow vis - ions gent - ly and sooth - ing - ly

Dim.

Dim.

Dim.

THE RUSTIC FESTIVAL. Concluded.

Impetuoso. **Poco Calmato. Dim.**

bring. Good night, good night, - - - - - Good night to all, - - - - - Good night all, good night all, good night all.

ff **Poco Calmato. Dim.**

bring. Good night to all, Good night to all, Good night all, good night all, good night all.

ff

bring. Good night to all, Good night to all, Good night all, good night all, good night all.

ff

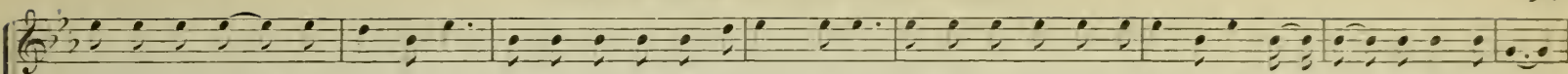
bring. Good night to all, good night to all, Good night to all, good night to all. Good night all, good night all, good night all.

RAMBLING. Quartet and Chorus.

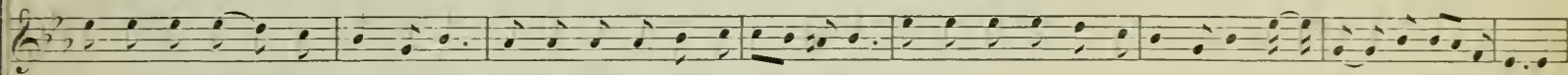
From Sacred Lute by permission.
P. P. BLISS.

1. I have been rambling wand'ring, Out in the for-est to-day; I have caught the breath of the zephyr, As it float - ed blithe and gay.

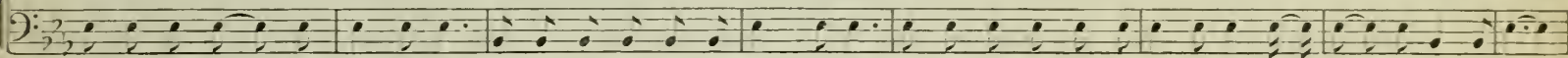
2. And I come with a few pale flow-ers From the scenes that I thought sub-lime; While my heart is full of the mu-sic I have caught from the warbler's chime.



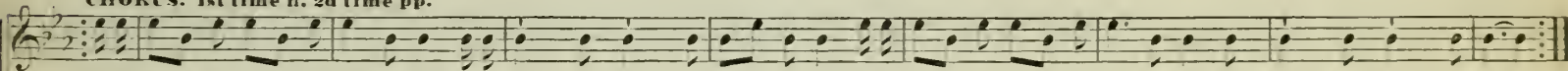
Tossing the bright leaves to and fro, Play-ing coquette with the flowers, I trow—Lift-ing the curls from my wea-ry brow—Now here—then far a - way.



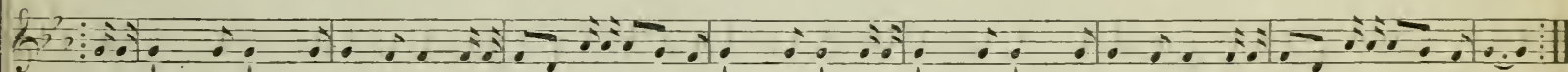
Thanking our Fa-ther for flowers and trees—Dark were the world were it not for these—Lessons of life they are teaching me, In this beauti-ful au-tumn time.



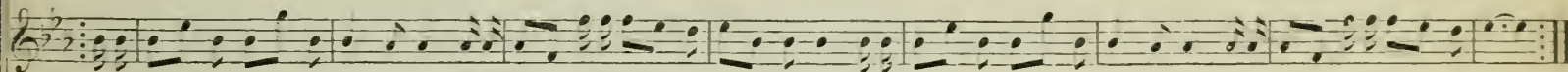
CHORUS. 1st time ff. 2d time pp.



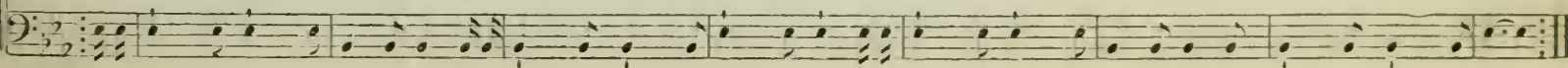
La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, La, la, la, la, la, la.



La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, La, la, la, la, la, la.



La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, La, la, la, la, la, la.



No. 1. O FLY WITH ME.

MENDELSSOHN.

This beautiful set of "four part songs," is to be sung successively and without accompaniment.

Andante.

1. O fly with me, my dar-ling, fly! The part-ing hour is fill'd with tears; Without thy smile I can not live

2. Our hearts are one, and one must be; Then fly to find with me a home It matters not, or far or near,

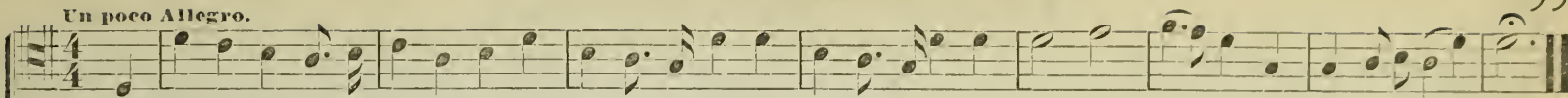
An ex-ile through the weary years; Without thy smile I can not live, An ex-ile through the wear-y years.

If hand in hand we still may roam; It matters not, or far or near, If hand in hand we still may roam.

No. 2. THE SNOW-FLAKES FELL.

99

Un poco Allegro.



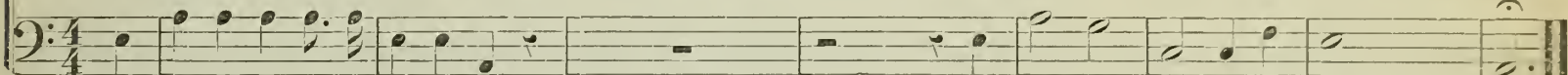
1. The snow-flakes fell on the tender flowers, And hid them beneath a mantle so white, And now they're faded, They're faded and bur - ied.



and bur - ied.
are bur - ied.



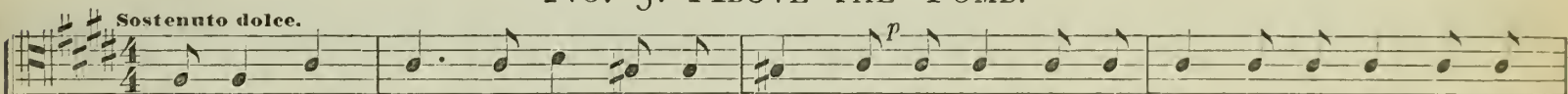
2. A youth and maid from their homes did stray, The world it was cold, the world it was drear; Now like the flowers They're fa - ded and bur - ied.



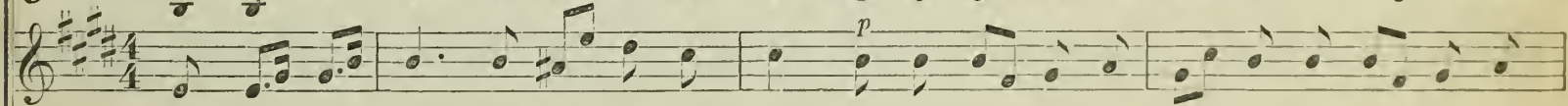
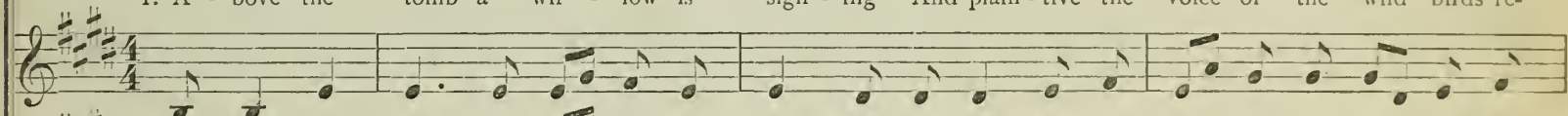
and bur - ied.
are bur - ied.

No. 3. ABOVE THE TOMB.

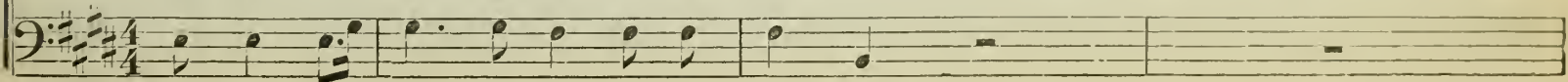
Sostenuto dolce.



1. A - bove the tomb a wil - low is sigh - ing And plain - tive the voice of the wild birds re -



2. The winds low voice so drear - i - ly blend - ing, The wild birds so sad - ly the re - qui - em



ABOVE THE TOMB.—Concluded.

The musical score is written for three voices (Soprano, Alto, and Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final two lines. Dynamics include Crescendo (Cres.), Diminuendo (Dim.), Piano (p), and Pianissimo (pp). The lyrics are: 'ply - ing ; While oft may we find in the twi - light there, A youth and a maid - en love - ly and end - ing The lov - ers are bound by a si - lent spell ; It bids them love wise - ly but not too fair, While oft may we find in the twi - light there A youth and a maiden love - ly and fair. well, The lov - ers are bound by a si - lent spell ; It bids them love wise - ly but not too well.'

Cres. Dim. *p*
 ply - ing ; While oft may we find in the twi - light there, A youth and a maid - en love - ly and
 end - ing The lov - ers are bound by a si - lent spell ; It bids them love wise - ly but not too
 Cres. Dim. *p*
 fair, While oft may we find in the twi - light there A youth and a maiden love - ly and fair.
 Cres. *p* *pp*
 well, The lov - ers are bound by a si - lent spell ; It bids them love wise - ly but not too well.

IN HEAVENLY LOVE ABIDING.

MEDELSSOHN.

101

p Andante non lento.

Cres.

f

p

1. In heav-en-ly love a - bid - ing, No change my heart shall fear, And safe in such con - fid - ing, For noth - ing chan - ges

2. Wher-ev - er he may guide me, No want shall turn me back; My Shep-herd is be - side me, And noth - ing can I

3. Green pas - tures are be - fore me, Which yet I have not seen; Bright skies will soon be o'er me, Where dark - est clouds have

here. The storm may roar . . . with - out me, My heart may low be laid, But God is round a -

lack. His wis - dom ev - - er wak - eth, His sight is nev - er dim, He knows the way he

been. My hope I can not meas - ure, My path to life is free, My Sav - ior has my

bout me, And can I be dis-mayed? But God is round a - bout me, And can I be dis - mayed?

tak - eth, And I will walk with him, He knows the way he tak - eth, And I . . . will walk with him.

treas - ure, And he will walk with me, My Sav - ior has my treas - ure, And he will walk with me.

RETURN OF SPRING.

J. W. KALLIWODA.

Allegro non Troppo.

Each whis - per of the wil - low, Each mur - mur of the pine, Each rip - ple of the bil - low, Each rip - ple of the

p *f*

Each whis - per of the wil - low, Each mur - mur of the pine, Each rip - ple of the bil - low, Each rip - ple of the

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and B-flat major. The music features a melody with various dynamics including *f* (forte) and *p* (piano), and articulation marks like accents and slurs.

bil - low, In joy - ful, in joy - ful con - cert join, Each whis - per of the

p *ff* *p*

bil - low, In joy - ful, in joy - ful con - cert join, Each whis - per of the wil - low, Each mur - mur of the

p *ff* *p*

bil - low, In joy - ful, in joy - ful con - cert join, Each whis - per of the wil - low, Each

This system contains the next two staves of music. It continues the melody from the first system, with dynamics ranging from *p* (piano) to *ff* (fortissimo). The lyrics are split across the staves, with some words appearing on both the top and bottom staves.

RETURN OF SPRING. Continued.

103

wil - low, Each rip - ple of the bil - low, In joy - ful con - cert join. The hap - py birds, with an - them's
 pine, Each rip - ple of the bil - low, In joy - ful con - cert join. The hap - py birds, with an - them's Each
 mur - mur of the pine, Each rip - ple of the bil - low, In con - cert join. The hap - py birds, with an - them's, Each
 mur - mur of the pine, Each rip - ple of the bil - low, In con - cert join. The hap - py birds, with

Each grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The
 grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The
 grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The
 an - them's Each grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing,

RETURN OF SPRING. Continued.

Cres. *Dim.* *mf*

The welcome spring is here, spring is here, The welcome spring is here. The hap - py birds, with an - thems Each

Cres. *Dim.* *mf*

welcome spring is here, The welcome spring is here, The welcome spring is here. The hap - py birds, with an - thems Each

welcome spring is here, The welcome spring is here, The welcome spring is here. The hap - py birds, with

Cres. *Dim.*

The welcome spring is here, spring is here, The welcome spring is here. The hap - py birds, with an-thems

grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The

grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing,

anthems Each grove and for - est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing,

Each grove and for - est cheer; From hill, from hill to dale re - peat - ing, re - peat - ing, The

RETURN OF SPRING. Continued.

105

Cres. *Dim.* *Dolce.*

welcome spring is here, The welcome spring is here, The welcome spring is here. Now thro' the dim-pled wa - ter, The shal - lop glides a -

The welcome spring is here, spring is here, The welcome spring is here. Now thro' the dim-pled wa - ter, The shal - lop glides a -

Cres. *Dim.* *Dolce.*

The welcome spring is here, spring is here, The welcome spring is here. Now thro' the dim-pled wa - ter, The shal - lop glides a -

welcome spring is here, The welcome spring is here, The welcome spring is here. Now through the dim - -

Cres.

long, Thro' the dim-pled wa - ter, The shal - lop glides a - long, And thro' the wood - land ech - oes, And thro' the woodland

long, Now thro' the dim-pled wa - ter, The shal - lop glides a - long, And thro' the wood - land ech - oes, And thro' the woodland

Cres.

long, Now thro' the dim-pled wa - ter, The shal - lop glides a - long, And thro' the wood - land ech - oes, And thro' the woodland

pled - wa - - ter The shal - lop glides a - long, And through the wood - land

RETURN OF SPRING. Continued.

f *ff*

ech - oes, The song, the song, The maiden's cheer-ful song.

f *ff* *pp*

ech - oes, The song, the song, The maiden's cheer-ful song.

p **Cres.**

In Him who made the spring, made the spring, We'll shout, we'll shout, **Cres.**

p **Cres.**

Each liv - ing thing re - joic - es In Him who made the spring, made the spring, We'll shout, we'll shout, **Cres.**

p **Cres.**

Each liv - ing thing re - joic - es In Him who made the spring, We'll shout we'll shout, **Cres.**

Each liv - ing thing re - joic - es In Him who made the spring, We'll shout, We'll shout,

RETURN OF SPRING. Concluded.

107

we'll shout, we'll shout with swelling voic - es, And prais - es sing; We'll shout, we'll shout, we'll shout,

shout, we'll shout, we'll shout with swelling voic - es, And prais - es sing; We'll shout, we'll shout, we'll shout,

shout, we'll shout, we'll shout with swelling voic - es, And prais - es sing, We'll shout, we'll shout, we'll shout,

we'll shout, we'll shout with swelling voic - es, And prais - es sing; We'll shout, we'll shout, we'll

shout, And cheer-ful prais - es sing, And cheer - ful prais - es sing, And cheer-ful prais - es sing.

And cheer - ful prais-es sing, And cheer - ful prais - es sing, And cheer-ful prais - es sing.

And cheer - ful prais-es sing, And cheer - ful prais - es sing, And cheer-ful prais - es sing.

shout, And cheer-ful prais - es sing, And cheer - ful prais - es sing, And cheer-ful prais - es sing.

Con Espressione.

1. There's a sweet, sweet song on the slum-brous air, That drifts thro' the vale of dreams; It comes from a clime where the ros - es were, It

2. There's a shade of grief in this old-time song, That sobs on the slumbrous air, And lone-li - ness felt in the fes - tive throng, And

3. Ah! we heard it first at the dawn of day; It mingled with mat - in chimes; But long years have distanced that won-drous lay, But

comes from a clime where the ros - es were— A tune-ful heart, and her bright brown hair, that ri - valed morn-ing's beams.

lone - li-ness felt in the fes - tive throng, That fills the soul as it floats a - long, From climes where ros - es were.

long years have distanced that wondrous lay; The cadence com - eth from far a - way: We call it, now, Old Times.

MURRAY'S CHANT. L. M.

P. P. BLISS. 109

Moderato.

1. Oh, ren-der thanks to God a-bove, The fountain of e-ter-nal love; Whose mercy firm, thro' ag-es past, Hath stood, and shall for-ev-er last.

2. Who can his might-y deeds ex-press—Not on-ly vast, but num-ber-less! What mortal el-o-quence can raise His trib-ute of e-ter-nal praise.

3. Ex-tend to me that fa-vor, Lord, Thou to thy chos-en dost af-ford; When thou return'st to set them free, Let thy sal-va-tion vis-it me.

HIS LOVING-KINDNESS. L. M.

GEO. F. ROOT.

Joyfully.

1. A-wake, my soul, to joy-ful lays, And sing the great Re-deem-er's praise; He just-ly claims a song from me: His lov-ing-kind-ness, oh, how free!

2. He saw me ru-ined in the fall, Yet loved me, not-with-stand-ing all; He saved me from my lost es-tate: His lov-ing-kind-ness, oh, how great!

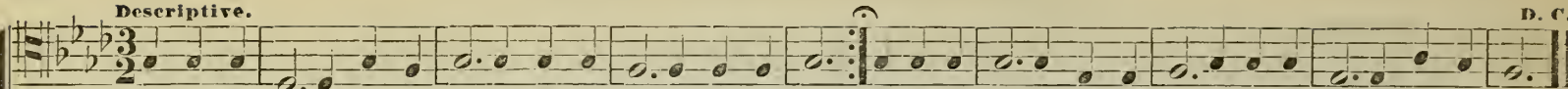
3. Tho' numerous hosts of might-y foes, Tho' earth and hell my way op-pose, He safe-ly leads my soul a-long: His lov-ing-kind-ness, oh, how strong!

BETHLEHEM'S STAR. L. M. Double.

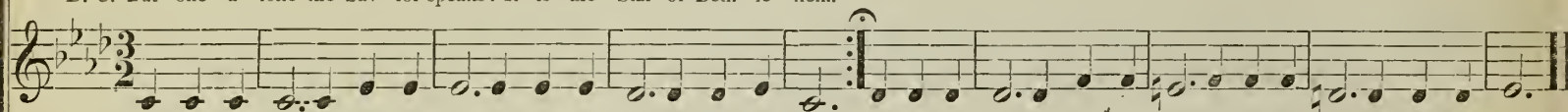
A. W. WILLIAMS.

Descriptive.

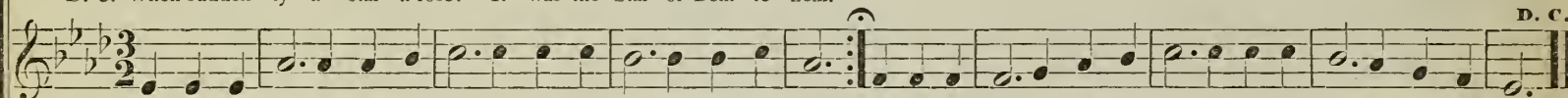
D. C.



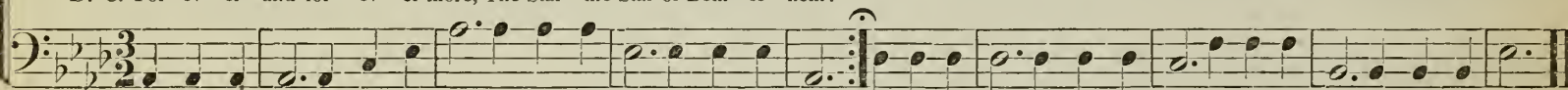
1. When marshaled on the night-ly plain, The glitt'ring host be-stud the sky, }
 One star a-lone, of all the train, Can fix the sinner's wand'ring eye. } Hark! hark! to God the cho-rus breaks, From every host, from ev-ery gem;
 D. C. But one a-lone the Sav-ior speaks: It is the Star of Beth-le-hem.



2. Once on the rag-ing seas I rode, The storm was loud, the night was dark; }
 The o-cean yawned, and rudely blow'd The wind that toss'd my found'ring bark. } Deep horror then my vi-tals froze; Death-struck, I ceased the tide to stem;
 D. C. When sudden-ly a star a-rose! It was the Star of Beth-le-hem.



3. It was my guide, my light, my all; It bade my dark fore-bod-ings cease; }
 And thro' the storm and danger's thrall, It led me to the port of peace. } Now safely moored, my perils o'er, I'll sing, first in night's di-a-dem,
 D. C. For ev-er and for-ev-er more, The Star—the Star of Beth-le-hem!

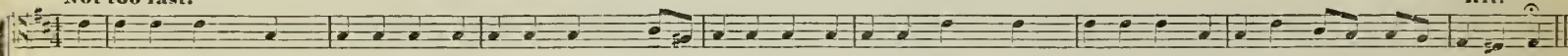


DISTANT HOME. L. M.

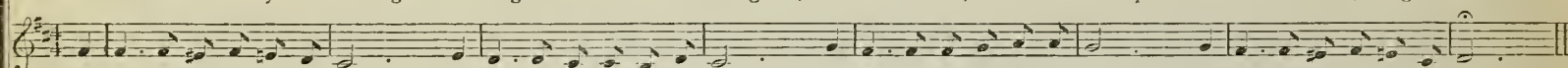
P. P. B.

Not too fast.

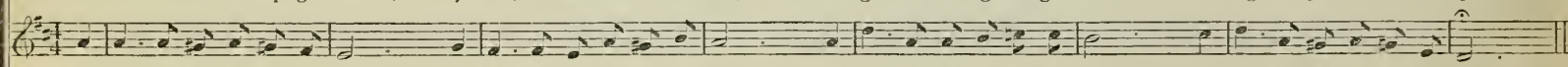
Rit.



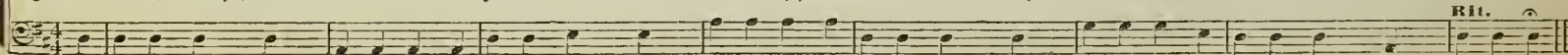
1. As when the wea-ry traveler gains The height of some o'er-look-ing hill, His heart revives, if o'er the plains He sees his home, though dis-tant still:



2. So when the Christian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed so reach the prize.



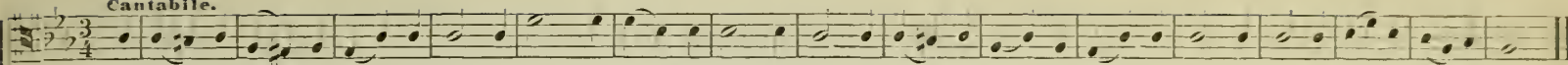
3. "'Tis there," he says, "I am to dwell With Je-sus in the realms of day; Then shall I bid my cares farewell, And he will wipe my tears a-way."



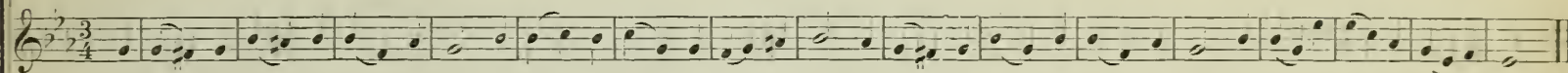
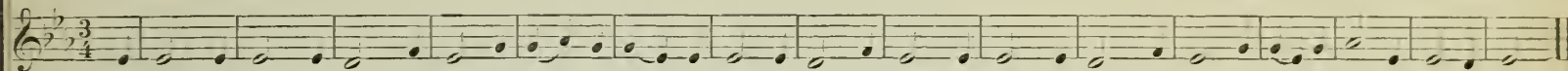
GOSPEL SOUND, L. M.

C. C. CASE. III

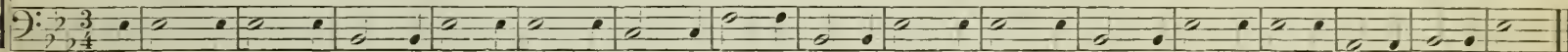
Cantabile.



1. How sweet-ly flowed the gos - pel sound. From lips of gen - tle-ness and grace, While list'ning thousands gathered round, And joy and reverence filled the place.



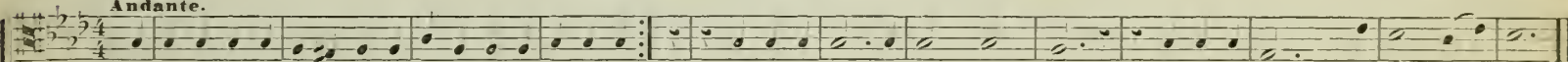
2. Come, wanderers, to my Father's home; Come, all ye wear - y ones, and rest; Yes, sa - cred Teach-er, we will come, O - bey thee, love thee, and be blest.



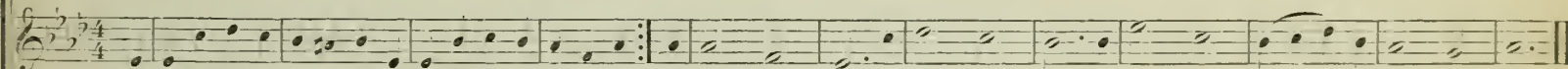
TOWNER. L. M. (6 lines.)

P. P. BLISS.

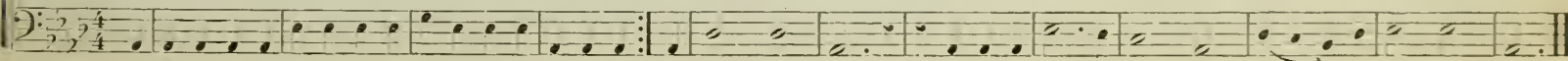
Andante.



1. The Lord my pasture shall prepare, And feed me with a shepherd's care; }
His presence shall my wants supply, And guard me with a watchful eye; } My noon-day walks he shall at - tend, And all my mid - night hours de - fend.



2. When in the sul - try glebe I faint, Or on the thirsty mountain pant, }
To fer-tile vales and dewy meads, My weary, wand'ring steps he leads; } Where peaceful streams so soft and low, A - mid the ver - dant land - scape flow.



GOODNESS. C. M.

P. P. B.

1. Oh, for a thousand hearts to feel The goodness of my God! Oh, for a thousand tongues to tell That goodness all abroad!

2. Yet thousand hearts would be too few, A thousand tongues too weak, To feel the grat - i - tude that's due, That grat - i - tude to speak.

3. Un - numbered blessings thus bestowed, Unbounded praise demand; To give a tithe of what is owed, Would all my life command.

NEVES. C. M.

E. E. Q.

1. Awake, my soul! stretch ev'-ry nerve, And press with vig - or on; A heavenly race demands thy zeal, A bright, im - mor - tal crown.

2. A cloud of wit - ness-es around Hold thee in full sur-vey; For - get the steps al-read - y trod, and onward urge thy way.

3. Blest Sav - ior, in - tro - duced by thee, Have I my race begun; And, crown'd with vict'ry, at thy feet, I'll lay my hon - ors down

Maestoso.

1. Lift up to God the voice of praise, Whose breath our souls in-spired; Loud and more loud the an-thems raise, With grateful ar - dor fired.

2. Lift up to God the voice of praise, Whose goodness, pass - ing thought, Loads ev - ery moment as it flies ' With ben - e - fits un-sougn.

3. Lift up to God the voice of praise, From whom sal - va - tion flows, Who sent his son our souls to save From ev - er - last - ing woes.

H. BONAR.

ADDIE. C. M.

P. P. BLISS.

1. Op-pressed by noonday's scorching heat, To yon - der cross I flee, Be - neath its shel - ter take my seat—No *shade* like this to me.

2. Be - neath that cross clear wat - ers burst, A fount - ain sparkling free, And there I quench my des - ert thirst—No *spring* like this for me.

3. For burdened ones, a rest - ing place Be - side that cross I see; Here I cast off my wear - i - ness—No *rest* like this for me.

4. A strang - er here, I pitch my tent, Be - neath this spreading tree; Here shall my pil - grim life be spent—No *home* like this for me.

Refrain

1. Oh, for a shout of sa-cred joy, To God the sov'-reign King! Let ev - 'ry land their tongues employ, And hymns of triumph sing.

2. Je - sus our God ascends on high, His heaven-ly guards a-round At-tend him ris-ing through the sky With trum-pets' joy-ful sound.

3. While angels shout and praise their King, Let mor - tals learn their strains; Let all the earth his hon - or sing; O'er all the earth he reigns.

SWEET REPOSE. C. M.

C. C. CASE.

Legato.

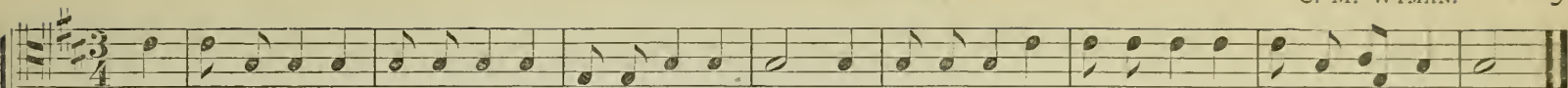
1. There is a home of sweet re-pose, Where storms as - sail no more; The stream of end-less pleas-ure flows On that ce - les - tial shore.

2. 'Tis then the soul is freed from fears And doubts which here an-joy; Then they who oft have sown in tears Shall reap a - gain in joy.

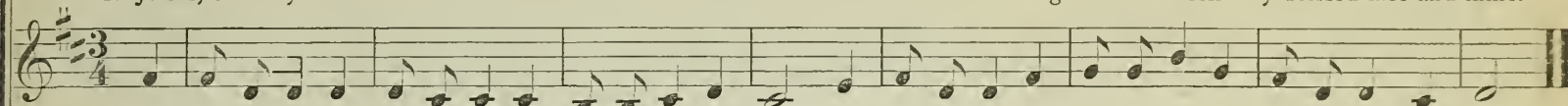
3. There smil-ing peace with love ap-pears, And bliss with - out al-loy; There they who oft have sown in tears, Now reap e - ter - nal joy.

LITTLETON. C. M.

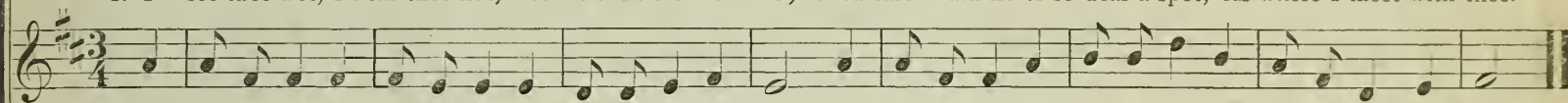
C. M. WYMAN. 115



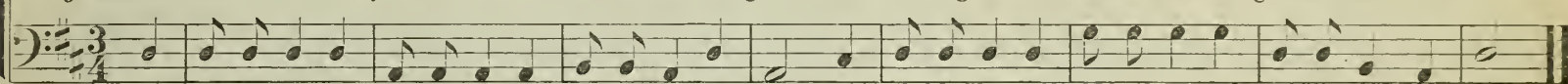
1. Je-sus, these eyes have nev-er seen That radiant form of thine ! The veil of sense hangs dark between Thy blessed face and mine.



2. I see thee not, I hear thee not, Yet art thou oft with me ; And earth hath ne'er so dear a spot, As where I meet with thee.

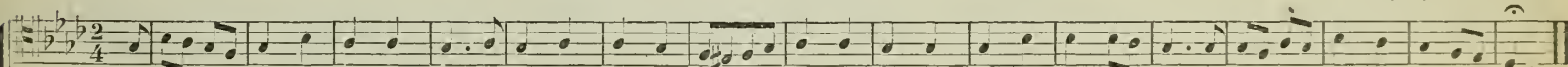


3. When death these mortal eyes shall seal, And still this throbbing heart, The rending veil shall thee reveal All glorious as thou art.

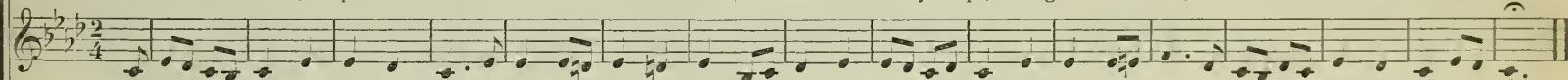


THE LAST HYMN. C. M.

P. P. BLISS.



1. The winds are hush'd, the peaceful moon Looks down on Zion's hill ; The cit - y sleeps, 'tis night's calm noon, And all the streets are still.



2. How soft, how ho - ly is the light, And, hark ! a tune-ful song, As gen - tle as the dews of night, Floats on the air a - long.



3. Surrounded by his faith-ful few, Our dear Redeemer see ; May we not raise the song a - new, In praise, dear Lord, to thee ?



PILGRIM'S STAFF. S. M.

1. Come at the morn-ing hour, Come, let us kneel and pray; Prayer is the Christian pilgrim's staff To walk with God all day.

2. At noon, be-neath the rock Of a-ges, rest and pray; Sweet is that shel-ter from the sun In wea-ry heat of day.

3. At even-ing, in thy home, A-round its al-tar, pray; And find-ing there the house of God, With heaven then close the day.

ZION'S ROCK. S. M.

C. M. WYMAN.

Maestoso.

1. I stand on Zi-on's mount, And view my star-ry crown; No power on earth my hope can shake, Nor hell can thrust me down.

2. The loft-y hills and towers, That lift their heads on high, Shall all be lev-el'd low in dust—Their ver-y names shall die.

3. The vaulted heavens shall fall, Built by Je-ho-vah's hands; But firm-er than the heavens, the Rock Of my sal-va-tion stands.

BUSHNELL. S. M.

Words and Music by P. P. BLISS. 117

Cres. and Dim.

1. "In me ye may have peace; My peace I give to you." Rest, troubled soul, rest in the Lord, His love will bear thee through.

2. "In me ye may have peace;" 'Tho' wars a - gainst thee rise Hopethou in God, be not dis - mayed, Lift up thy weep - ing eyes.

3. "In me ye may have peace;" "Dear Lord, our ref - uge be, In weal or woe, in life or death, We would a - bide in thee."

WRIGHT. 7s.

O. W. Young.

Andante.

1. Wea - ry sin - ner! keep thine eyes On th' aton - ing sac - ri - fice; View him bleeding on the tree, Pour - ing out his life for thee.

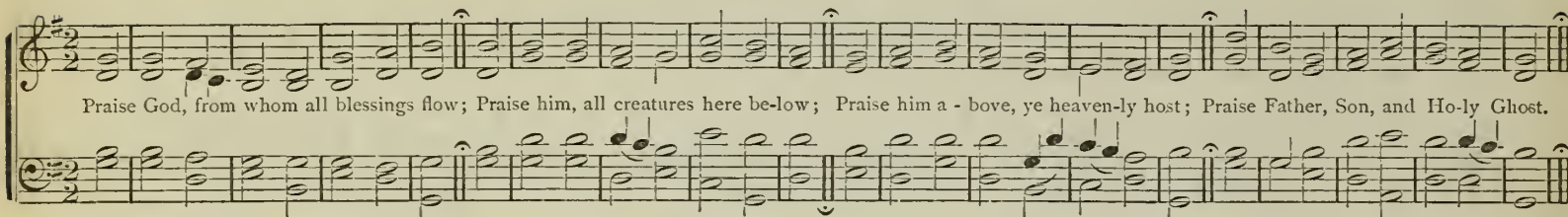
2. Sure - ly, Christ thy griefs hath borne; Weeping soul, no long - er mourn; Now by faith the Son em - brace, Plead his promise, trust his grace.

3. Cast thy guilt - y soul on him; Find him mighty to re - deem: At his feet thy bur - den lay; Look thy doubts and care a - way.

CONGREGATIONAL TUNES.

OLD HUNDRED. L. M.

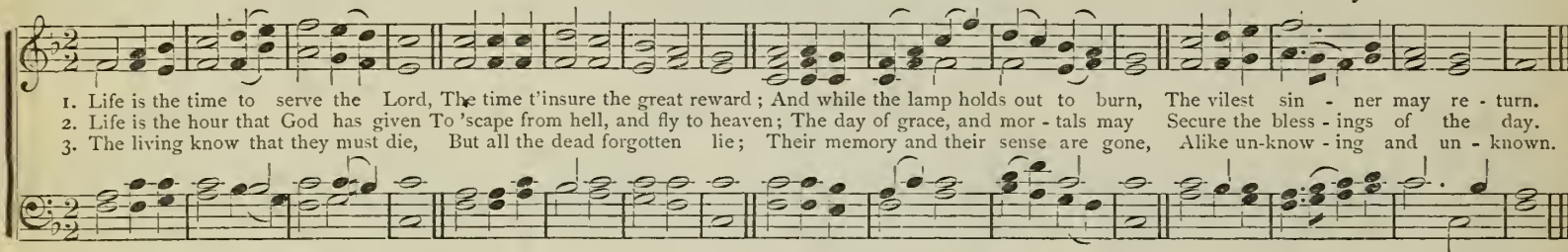
German Choral.



Praise God, from whom all blessings flow; Praise him, all creatures here be-low; Praise him a - bove, ye heaven-ly host; Praise Father, Son, and Ho-ly Ghost.

DUKE STREET. L. M.

J. HATTON.



1. Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sin - ner may re - turn.
2. Life is the hour that God has given To 'scape from hell, and fly to heaven; The day of grace, and mor - tals may Secure the bless - ings of the day.
3. The living know that they must die, But all the dead forgotten lie; Their memory and their sense are gone, Alike un-know - ing and un - known.

ROSEDALE. L. M.

GEO. F. ROOT.

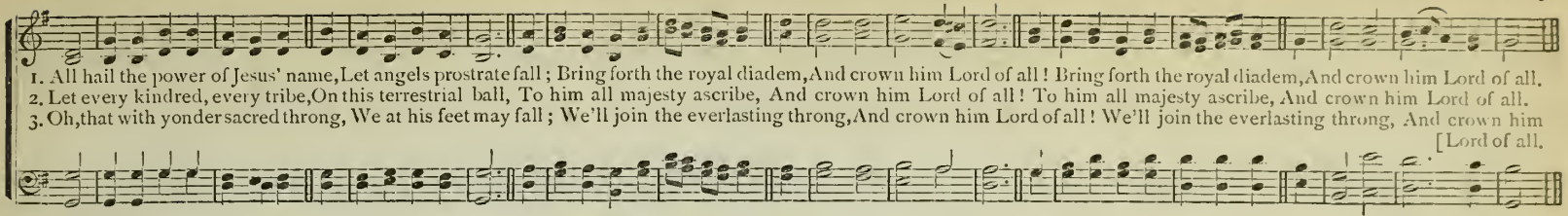


1. Come, Holy Spir - it, calm my mind, And fit me to approach my God Remove each vain, each worldly thought, And lead me to my 'bless'd a - bode.
2. Hast thou im-part - ed to my soul A liv-ing spark of ho - ly fire? Oh, kindle now the sa - cred flame, Make me to burn with pure de - sire.
3. A brighter faith and hope im - part, And let me now my Sav - ior see; Oh, soothe and cheer my burdened heart, And bid my spir - it rest in thee.

CORONATION. C. M.

O. HOLDEN.

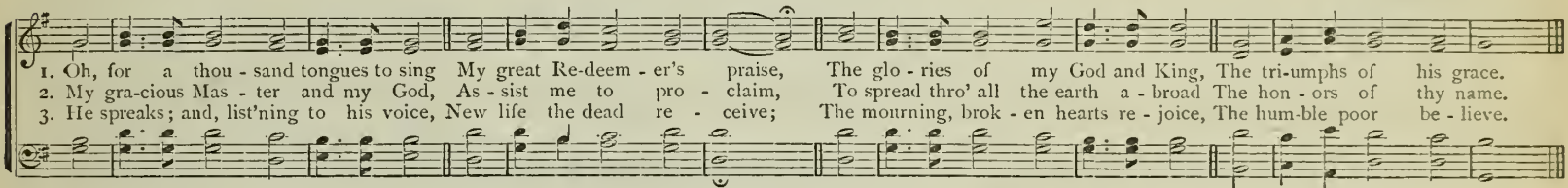
119



1. All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all! Bring forth the royal diadem, And crown him Lord of all.
 2. Let every kindred, every tribe, On this terrestrial ball, To him all majesty ascribe, And crown him Lord of all! To him all majesty ascribe, And crown him Lord of all.
 3. Oh, that with yonder sacred throng, We at his feet may fall; We'll join the everlasting throng, And crown him Lord of all! We'll join the everlasting throng, And crown him Lord of all.

ARLINGTON. C. M.

DR. ARNE.

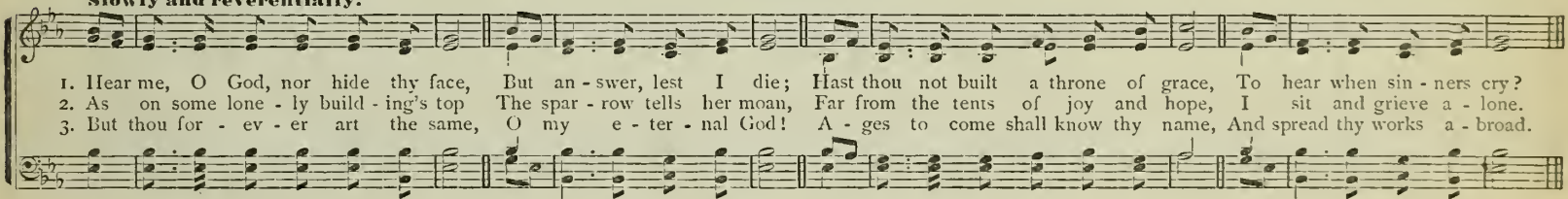


1. Oh, for a thou - sand tongues to sing My great Re-deem - er's praise, The glo - ries of my God and King, The tri - umphs of his grace.
 2. My gra - cious Mas - ter and my God, As - sist me to pro - claim, To spread thro' all the earth a - broad The hon - ors of thy name.
 3. He speaks; and, list'ning to his voice, New life the dead re - ceive; The mourning, brok - en hearts re - joice, The hum - ble poor be - lieve.

LYRA. C. M.

GEO. F. ROOT.

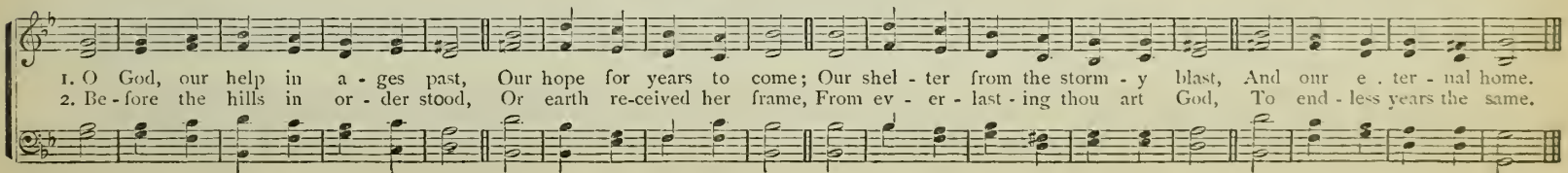
Slowly and reverentially.



1. Hear me, O God, nor hide thy face, But an - swer, lest I die; Hast thou not built a throne of grace, To hear when sin - ners cry?
 2. As on some lone - ly build - ing's top The spar - row tells her moan, Far from the tents of joy and hope, I sit and grieve a - lone.
 3. But thou for - ev - er art the same, O my e - ter - nal God! A - ges to come shall know thy name, And spread thy works a - broad.

WINDSOR. C. M.

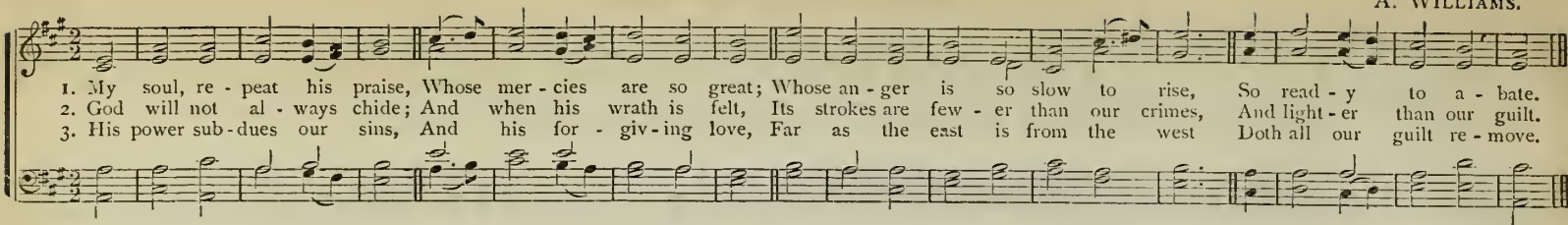
Scotch Psalter.



1. O God, our help in a - ges past, Our hope for years to come; Our shel - ter from the storm - y blast, And our e - ter - nal home.
 2. Be - fore the hills in or - der stood, Or earth re - ceived her frame, From ev - er - last - ing thou art God, To end - less years the same.

ST. THOMAS. S. M.

A. WILLIAMS.

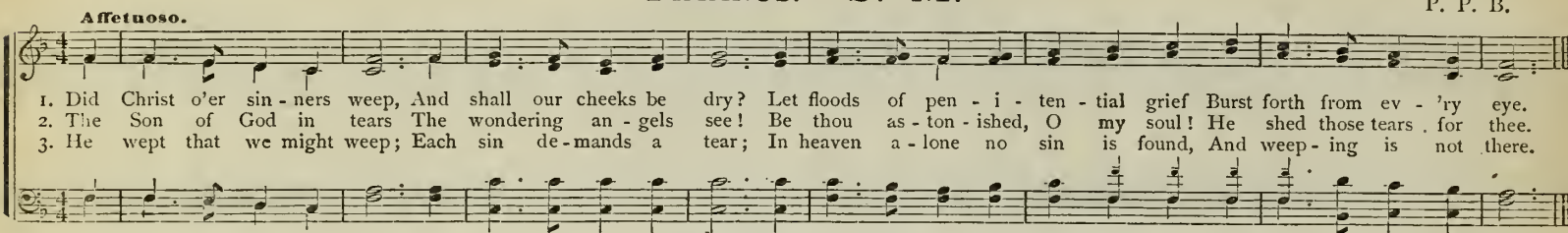


1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So read - y to a - bate.
 2. God will not al - ways chide; And when his wrath is felt, Its strokes are few - er than our crimes, And light - er than our guilt.
 3. His power sub - duces our sins, And his for - giv - ing love, Far as the east is from the west Doth all our guilt re - move.

TIMANUS. S. M.

P. P. B.

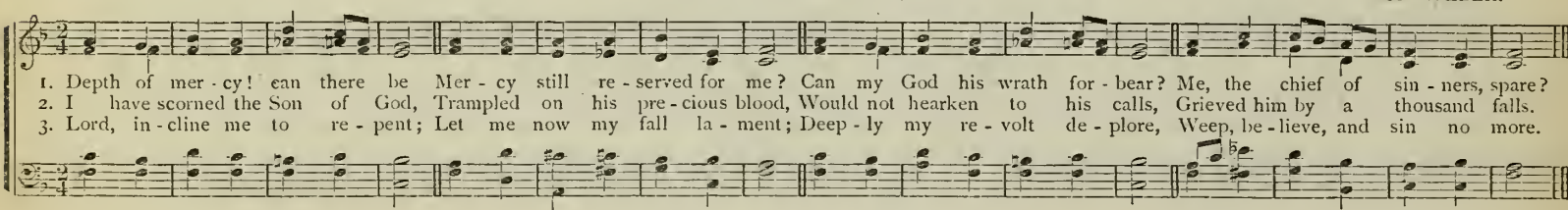
Affetuoso.



1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev - 'ry eye.
 2. The Son of God in tears The wondering an - gels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.
 3. He wept that we might weep; Each sin de - mands a tear; In heaven a - lone no sin is found, And weep - ing is not there.

SEYMOUR. 7s.

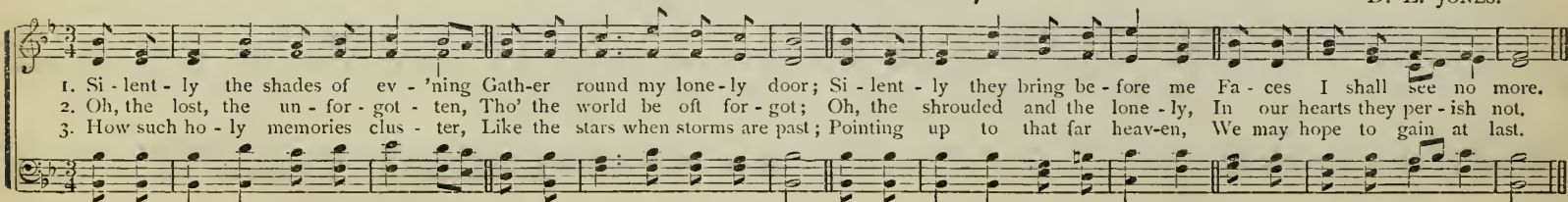
VON WEBER.



1. Depth of mer - cy! can there be Mer - cy still re - served for me? Can my God his wrath for - bear? Me, the chief of sin - ners, spare?
 2. I have scorned the Son of God, Trampled on his pre - cious blood, Would not hearken to his calls, Grieved him by a thousand falls.
 3. Lord, in - cline me to re - pent; Let me now my fall la - ment; Deep - ly my re - volt de - plore, Weep, be - lieve, and sin no more.

STOCKWELL. 8s & 7s.

D. E. JONES.



1. Si - lent - ly the shades of ev - 'ning Gath - er round my lone - ly door; Si - lent - ly they bring be - fore me Fa - ces I shall see no more.
 2. Oh, the lost, the un - for - got - ten, Tho' the world be oft for - got; Oh, the shrouded and the lone - ly, In our hearts they per - ish not.
 3. How such ho - ly memories clus - ter, Like the stars when storms are past; Pointing up to that far heav - en, We may hope to gain at last.

WHEN JESUS COMES.

Words and Music by P. P. BLISS.

121

1. Down life's dark vale we wander, Till Je - sus comes: We watch and wait and wonder, Till Je - sus comes.
Oh, let my lamp be burning, When Je - sus comes: For him my soul be yearning, When Je - sus comes.

CHORUS.

All joy his loved ones bringing, When Je - sus comes: All praise thro' heaven ringing, When Je - sus comes,

All beauty bright and ver - nal, When Je - sus comes: All glo - ry, grand, e - ter - nal, When Je - sus comes.

2
No more heart-pangs nor sadness, When Jesus comes;
All peace, and joy, and gladness, When Jesus comes;
All doubts and fears will vanish, When Jesus comes;
All gloom his face will banish, When Jesus comes.

3
He'll know the way was dreary, When Jesus comes;
He'll know the feet grew weary, When Jesus comes;
He'll know what griefs oppressed me, When Jesus comes;
Oh, how his arms will rest me! When Jesus comes.

A VOICE SWEETLY CALLS. (Missionary.)

Music by GEO. F. ROOT.

The musical score is written in 6/4 time with a key signature of one sharp (F#). It begins with a piano introduction of four measures. The first verse consists of two staves of music with lyrics. The second verse also consists of two staves. The third verse consists of two staves. The score concludes with a final four-measure piano introduction.

1. A voice sweetly calls from the shining world above, Will you go? will you go? The dear Lord is calling in

2. We've strayed far away in the wilderness of sin, Will you go? will you go? Where angels are waiting to

3. Oh! come ere life's sunset has faded in the west, Will you go? will you go? To mansions preparing for

accents full of love, Will you go? will you go? A - far he sees you and calls you home;

lead the wand'rer in, Will you go? will you go? With ten - der mer - cy the Shepherd stands,

you among the blest, Will you go? will you go? O'er sin's dark mountains no long - er stray, Will you

Will you go?

A VOICE SWEETLY CALLS. Concluded.

123

Will you go? will you go? His love is waiting for all who come, Will you go? will you go?

Will you go? will you go? To lead you in with his own strong hands, Will you go? will you go?

go? will you go? Come walk with us in the nar - row way, Will you go? will you go?

Will you go? Will you go? Will you go?

ELGIN.

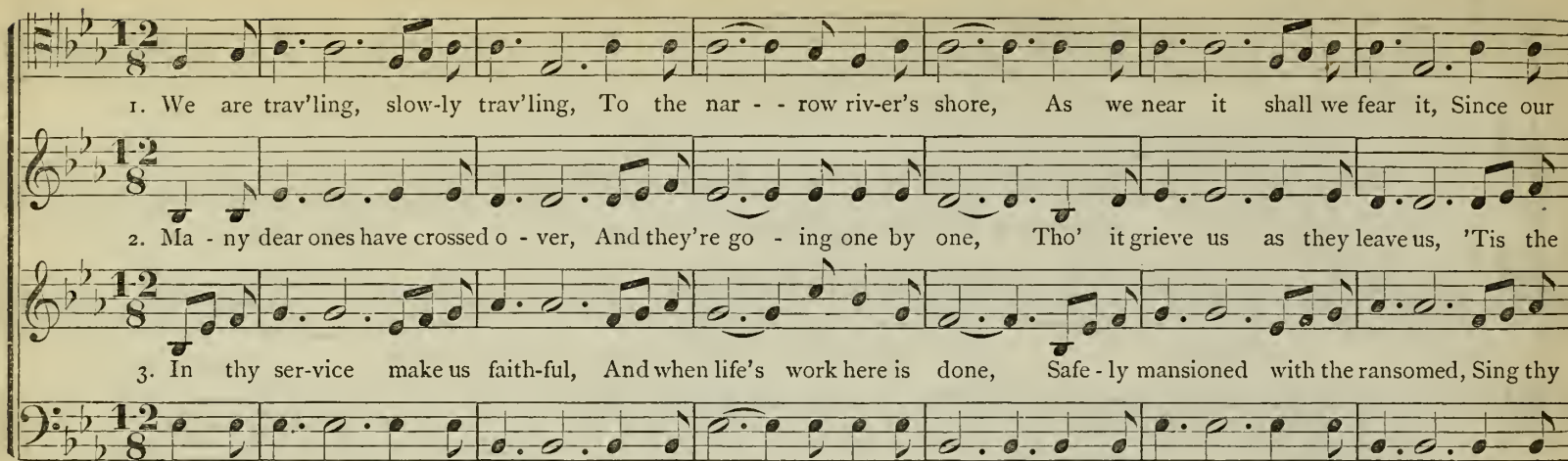
J. H. WARD.

Andantino. **1st time.** **2d time.**

1. From the cross uplifted high, Where the Saviour deigns to die, } Bursting on the ravished ear! "Love's redeeming work is done; Come and welcome, sinner, come!
What melodious sounds we hear, (Omit)

Rit.

2. Spread for thee the festal board, See with richest dainties stored; } Yet again a child confessed, Never from his house to roam: Come and welcome, sinner, come!
To thy Father's bosom pressed,

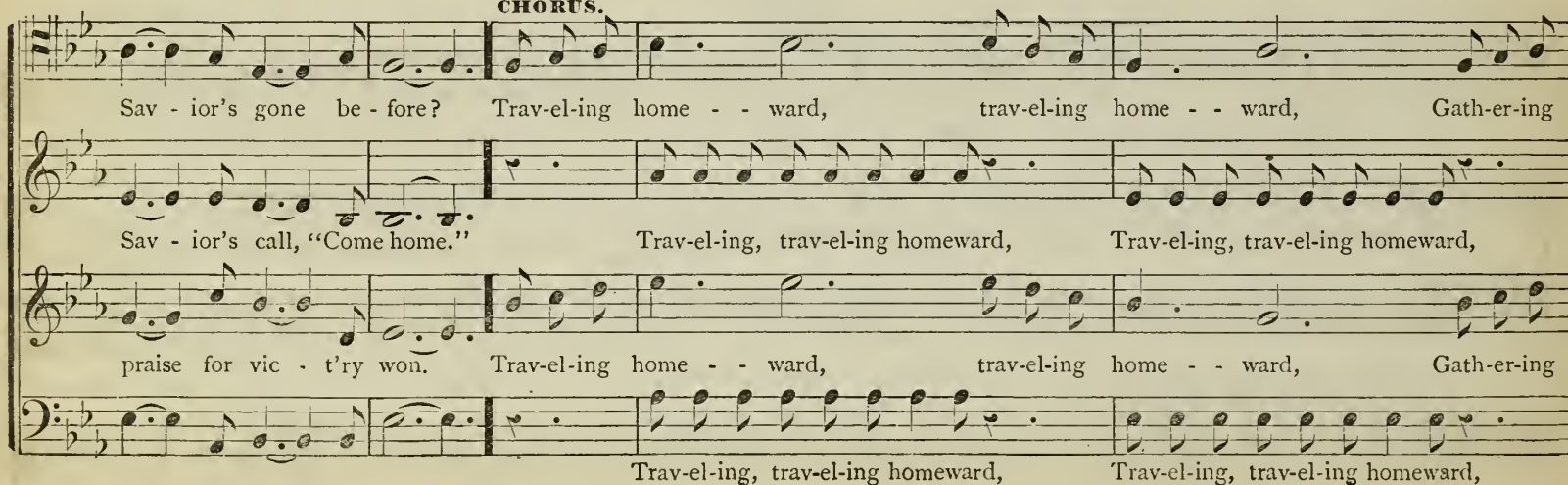


1. We are trav'ling, slow-ly trav'ling, To the nar - - row riv-er's shore, As we near it shall we fear it, Since our

2. Ma - ny dear ones have crossed o - ver, And they're go - ing one by one, Tho' it grieve us as they leave us, 'Tis the

3. In thy ser-vice make us faith-ful, And when life's work here is done, Safe - ly mansioned with the ransomed, Sing thy

CHORUS.



Sav - ior's gone be - fore? Trav-el-ing home - - ward, trav-el-ing home - - ward, Gath-er-ing

Sav - ior's call, "Come home." Trav-el-ing, trav-el-ing homeward, Trav-el-ing, trav-el-ing homeward,

praise for vic - t'ry won. Trav-el-ing home - - ward, trav-el-ing home - - ward, Gath-er-ing

Trav-el-ing, trav-el-ing homeward, Trav-el-ing, trav-el-ing homeward,

TRAVELING HOMEWARD. Concluded.

125

on the heaven - ly shore, Bless - ed Sav - - ior may we

Gath - er - ing slow - ly, gath - er - ing on the hap - py, heavenly shore, Bless - ed Sav - ior may we ev - er, bless - ed

on the heaven - ly shore, Bless - ed Sav - - ior may we

Gath - er - ing slow - ly, gath - er - ing on the hap - py, heavenly shore, Bless - ed Sav - ior may we ev - er, bless - ed

ev - - er, Serve and praise thee ev - er, may we serve and praise thee ev - er - more.

Sav - ior, may we ev - er Serve and praise thee, serve and praise thee ev - er - more.

ev - - er, Serve and praise thee ev - - - er - more.

Sav - ior, may we ev - er Serve and praise thee ev - er, may we serve and praise thee ev - er - more.

ROCK OF AGES.

Music by Mrs. P. P. BLISS.

1. Rock of A - - ges, cleft for me, Let me hide my - self in thee; Let the wa - - ter and the
 2. Should my tears for - ev - er flow, Should my zeal no lan - guor know, This for sin could not a -
 3. While I draw this fleet - ing breath, When my eye - - lids close in death, When I rise to worlds un -

1. Rock of A - - ges, cleft for me, Let me hide my - - self in thee; Let the wa - - ter

blood, From thy wound - - ed side that flowed, Be of sin the dou - ble cure— Save me,
 tone; Thou must save, and thou a - lone: In my hand no price I bring, Sim - ply
 known, And be - hold thee on thy throne— Rock of A - - ges, cleft for me, Let me

and the blood, From thy wound - ed side that flowed, Be of sin the dou - ble cure—

Lord, and make me pure; Be of sin the dou - ble cure— Save me, Lord, and make me pure.
 to thy cross I cling; In my hand no price I bring, Sim - ply to thy cross I
 hide my - self in thee; Rock of A - - ges, cleft for me, Let me hide my - self in thee.

Save me Lord, and make me pure; Be of sin the dou - ble cure— Save me Lord, and make me pure.

REST IN THE LORD.

J. H. WARD. 127

Andante.

Rest in the Lord, wait patiently for him ; and he'll forgive thy sin, Wait on the Lord.

Rest in the Lord, wait patiently for him ; Trust in his word and he'll forgive thy sin, Wait on the Lord.

Rest in the Lord, wait patiently for him ; and he'll forgive thy sin, Wait on the Lord.

Wait on the Lord, de-light to do his will ; Hope thou in God, and he will keep thee still ; And he will keep thee still.

Wait on the Lord, de-light to do his will ; Hope thou in God, and he will keep thee still ; And he will keep thee still.

CAST THY BREAD UPON THE WATERS.

B.

[May be sung while the collection is being taken.]

Andante.

Cast thy bread upon the waters, Cast thy bread upon the waters, For thou shalt find it af - ter ma - ny days. For thou shalt find it after many days.

Cast thy bread upon the waters, Cast thy bread upon the waters, For thou shalt find it af - ter ma - ny days, For thou shalt find it af - ter ma - ny days.

af - ter ma - ny days.

THAT CITY. Quartet and Chorus.

1. You tell me of a cit - y Which is so bright and fair; O, why do not the friends I love Talk more of go - ing there?

2. I think a - bout that cit - y Of which I have been told, Whose gates are made of shining pearl, Whose streets are paved with gold.

3. O, dear and Bless - ed cit - y, Could I but en - ter in, I should be free from ev - 'ry pain, From care, and doubt, and sin.

I hear them speak of pleas - ures Which earth - ly things have given; Why do they nev - er men - tion The bet - ter joys of heaven?

The firm and strong foun - da - tion Is built of jew - els rare; I'm sure that noth - ing earth - ly Can with those walls com - pare.

O, let me bear each tri - al As pa - tient as I may, For soon will all things mor - tal . For - ev - er pass a - way.

THAT CITY. Concluded.

129

CHORUS.

“A cit - y which hath foundations, Whose builder and maker is God ;” Which shineth afar Like a beautiful star, By saints and angels trod !

“A cit - y which hath foundations, Whose builder and maker is God ;” Which shineth afar like a beautiful star, By saints and angels trod.

The musical score for the chorus is written in G major (one sharp) and 4/4 time. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for the piano accompaniment. The melody is simple and hymn-like, with a final cadence on the word 'trod'.

TO DIE IS GAIN.

Words and Music by P. P. BLISS.

1. “To die is gain,” All earth-ly cares for-sak - ing, From toil and pain, To end-less joy a-wak - ing, To die is gain.

2. To die is gain, My wea-ry soul home bringing; O'er heavenly plain Sweet ang-el voic-es ring - ing, To die is gain.

3. To die is gain, From strife and sin to sev - er, With Christ to reign, For-ev - er, oh, for - ev - er, To die is gain.

The musical score for 'To Die Is Gain' is written in G major (one sharp) and 4/4 time. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for the piano accompaniment. The melody is simple and hymn-like, with a final cadence on the word 'gain'.

Earnestly.

1. O, eyes that are weary and hearts that are sore, Look off unto Je - sus; now sorrow no more; The light of his coun-tenance shineth so

2. While looking to Je-sus my heart cannot fear; I tremble no more when I see Jesus near; I know that his presence my safeguard will

3. Then, then shall I know the full beauty and grace Of Jesus, my Lord, when I stand face to face, Shall know how his love went before me each

ONLY IN THEE.

O. W. YOUNG.

Earnestly.

bright, That here, as in heav-en, there need be no night.
be, For "why are ye troubled?" he saith unto me.
day, And wonder that ev - er my eyes turned away.

1. On - ly in thee, O Lord, we trust, On-ly in thee, while
2. On - ly in thee we hope, when sin Tempts our poor feet from
3. On - ly in thee, our ver - y will Be as thy will, whose

we have breath; In thee when, Lord, we join the dust: On-ly in thee, in life, in death, On-ly in thee, on-ly in thee.
thee to stray; Only in thee. when ease would win Our hearts from thy blest work away, On-ly in thee, on-ly in thee.
aid we seek; Oh, hear our cry! oh, make us still Strong with thy strength, we else were weak, On-ly in thee, on-ly in thee.

JERUSALEM THE GOLDEN. 7s & 6s.

ALEX. EWING. 131

1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest, Be - neath thy con - tem - pla - tion Sink heart and voice op - pressed.

2. They stand, those halls of Zi - on, All ju - bi - lant with song, And bright with many an an - gel, And all the mar - tyr throng.

3. There is the throne of Da - vid, And there from care re - leased, The song of them that tri - umph, The shout of them that feast.

I know not, O, I know not What so - cial joys are there, What ra - dian - cy of glo - ry, What light be - yond com - pare.

The Prince is ev - er in them, The daylight is se - rene, The pastures of the bless - ed, Are decked in glorious sheen.

And they who, with their Lead - er, Have conquered in the fight, For - ev - er and for - ev - er Are clad in robes of white.

FORGIVENESS (1st v.). FREEDOM (2d v.). ADOPTION (3d v.).

Words by G. W. THOMAS.

Music by GEO. F. ROOT.

"To them gave He the power to become the sons of God, to them that believe on His Name."

1. How hap-py ever - y son of grace, Who feels his sins for - giv - en, Who sees the Fa - ther's smiling face, And tastes the joys of heav - en.

2. Set free from doubt and dark despair, He leaves his gloomy pris - on, To rich in - her - i - tance an heir, From death to life a - ris - en.

3. With rev-'rent voic - es sweet - ly praise, The Father's love unbound - ed, In ever - y heart His al - tar raise, By heavenly hosts surround - ed.

CHORUS.

For un - to them, yes, un - to thine, This glo - rious pow'r is giv - en The blessed sons of God to be, And heirs of bliss in heaven.

For un - to them, yes, un - to thine, This glo - rious pow'r is giv - en The blessed sons of God to be, And heirs of bliss in heaven.

MANY MANSIONS.

P. P. B. 133

Andante.

Rit.

Ye believe in God, believe, al-so, in me, believe, al - so, in

Let not your heart be troubled, Let not your heart be troubled: Ye believe in God, believe, al-so, in me, believe, al - so, in

Faster.

me. In my fa - ther's house are many mansions, In my fa - ther's house are many mansions,

First time. S. and A. DUET.

In my father's house are many man-sions, In my father's house are many man - sions,

(Words as for Tenor.)

In my father's house are many mansions, pre - pared for you, you, prepared for you, prepared for you.

f *pp*

In my father's house are many mansions, pre - pared for you, you, prepared for you, prepared for you.

REMEMBER, NOW, THY CREATOR.

P. P. BLISS.

Andantino.

Remember, now, thy Cre-a - tor, Remember, now, thy Cre-a - tor, Remember, now, thy Cre-a - tor, in the days of thy youth.

Remember, now, thy Cre-a - tor, Remember, now, thy Cre-a - tor, Remember, now, thy Cre-a - tor, in the days of thy youth, While the

Nor the moon nor the stars be darkened, af - ter the rain ; When the keepers of the house shall

e - vil days come not, Nor the moon nor the stars be darkened, Nor the clouds re - turn af - ter the rain ; When the keepers of the house shall

tremble, And the strong men shall bow, When the keepers of the house shall tremble, And the strong men shall bow ; Or ev - er the sil - ver

tremble, And the strong men shall bow, When the keepers of the house shall tremble, And the strong men shall bow ; Or ev - er the sil - ver

cord be loosed, Or ev - er the sil - ver cord be loosed, Or ev - er the sil - ver

cord be loosed, The sil - ver cord, Or ev - er the sil - ver cord be loosed, The sil - ver cord, Or ev - er the sil - ver

This system consists of three staves. The top staff is in G major (one sharp) and 4/4 time. The middle staff is in treble clef with a key signature change to F major (two flats) halfway through. The bottom staff is in bass clef. The lyrics are written below the staves, with some words appearing on multiple lines.

cord be loosed, Or broken the gold - en bowl.

ver cord be loosed, Or broken the gold - en bowl; Or the pitcher at the fountain broken, Or the wheel at the cistern still; Or the

This system consists of three staves. The top staff is in G major and 4/4 time, ending with a double bar line and a 2/4 time signature change. The middle staff is in treble clef with a key signature change to F major halfway through. The bottom staff is in bass clef. The lyrics are written below the staves.

Then shall the dust to the earth re - turn, Then shall the dust to the

pitcher at the fountain broken, or the wheel at the cistern still. Then shall the dust to the earth re - turn, Then shall the dust to the

This system consists of three staves. The top staff is in G major and 4/4 time, ending with a double bar line and a 4/4 time signature change. The middle staff is in treble clef with a key signature change to F major halfway through. The bottom staff is in bass clef. The lyrics are written below the staves.

Slow.

earth re - turn, and the spir - it un - to God, who gave it, And the spir - it un - to God who gave it.

Legato.

The mourn - ers go a - bout the streets, and man to his long home.

Rit. - - Dim. - -

The mourn - ers go a - bout the streets, and man to his long home.

With subdued earnestness.

1. My foot is on the threshold, My hand is on the latch, My heart is rent with sorrow, O! do not turn me back. I've

2. My hands hang weak, and nerveless My burden to re - move; My fee - ble knees are shaking, O! come and show thy love. My

3. O! haste! unlatch, I pray thee! I trust thy gracious word, "To him that knocks I'll o - pen!" Thou true and faithful Lord. The

come a wea - ry distance, Long miles of grief and sin; Come sore - ly pressed and laden, O! wilt thou let me in?

eyes are dim with watching to catch a glimpse with - in; My heav - y ear is aching To hear thee say "come in."

latch turns on the promise, The door on hinge of gold; Oh! wondrous grace and glo - ry! "The half had not been told."

ANTHEM—"LIFT UP YOUR HEADS."

C. C. CASE.

Vigoroso.

Lift up your heads, lift up your heads, lift up your heads, O, ye gates, O, ye gates, and be ye lift up, ye

Lift up your heads, lift up your heads, lift up your heads, O, ye gates, O, ye gates, and be ye lift up, ye

ev - er - last - ing doors, and the King of Glo-ry shall come in. Who is this King of Glo - - ry? The

ev - er - last - ing doors, and the King of Glo-ry shall come in. Who is this King of Glo - - ry? The

Lord, strong and mighty, The Lord, strong and mighty, He is the King of Glo-ry, of Glo-ry, He is the King of

Lord, strong and mighty, The Lord, strong and mighty, He is the King of Glo-ry, of Glo-ry, He is the King of

ANTHEM—"LIFT UP YOUR HEADS." Concluded.

139

glo-ry, of glo-ry, He is the King of Glo-ry. A - - men, A - - men, A-men, A - men, A - men.

glo-ry, of glo-ry, He is the King of Glo-ry. Amen, Amen, Amen, Amen, A-men, A - men, A - men.

BEAUTIFUL HOME.

G. F. R.

SOLO.

1. This is not my place of resting—Mine's a cit - y yet to come; On - ward to it I am hasting, On to my e - ter - nal home.
 2. There the Lamb, our Shep-herd, leads us By the streams of life a - long; On the fresh-est pas-tures feed us, Turns our sigh - ing in - to song.
 3. Soon we pass this des - ert drear-y, Soon we bid fare - well to pain; Nev - er more are sad or wea-ry, Nev - er, nev - er sin a - gain.

CHORUS.

Beautiful home, Oh, may we come Safe to its fields of fadeless day, Where ever-y trace of sin's dark sto-ry, All the curse hath passed a - way.

Beautiful home, Oh, may we come Safe to its fields of fadeless day, Where ever-y trace of sin's dark sto-ry, All the curse hath passed a - way.

THEY THAT TRUST.

P. P. BLISS.

Earnestly.

They that trust in the Lord shall be as Mount Zi-on, which can not be re-mov-ed, but a-bid-eth for-ev-er.

They that trust in the Lord shall be as Mount Zi-on, which can not be re-mov-ed, but a-bid-eth for-ev-er.

p

As the mountains are 'round a-bout Je-ru-sa-lem, so the Lord is 'round a-bout his peo-ple.

As the mountains are 'round a-bout Je-ru-sa-lem, so the Lord is 'round a-bout his peo-ple.

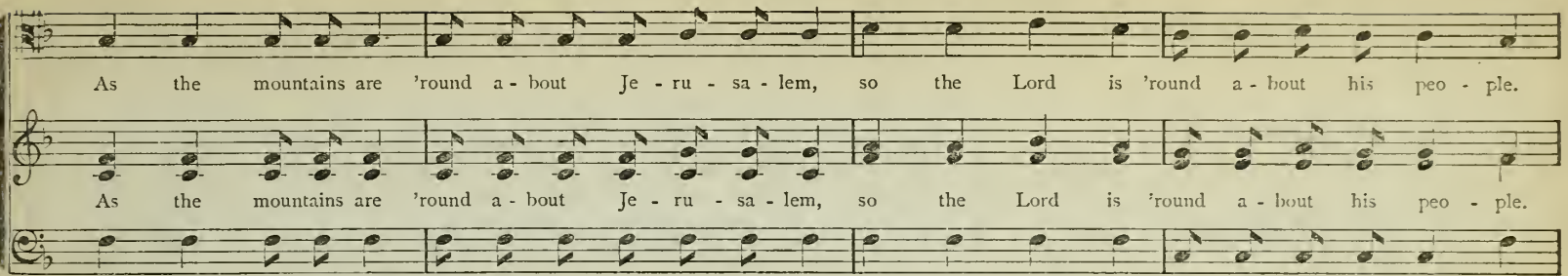
SOP. SOLO. 3

As the moun-tains are 'round a-bout Je-ru-sa-lem, So the Lord is 'round about his people.

As the mountains are 'round about Je-ru-sa-lem, As the mountains are 'round about Jerusalem, So the Lord is 'round about, is 'round about his people.

THEY THAT TRUST. Continued.

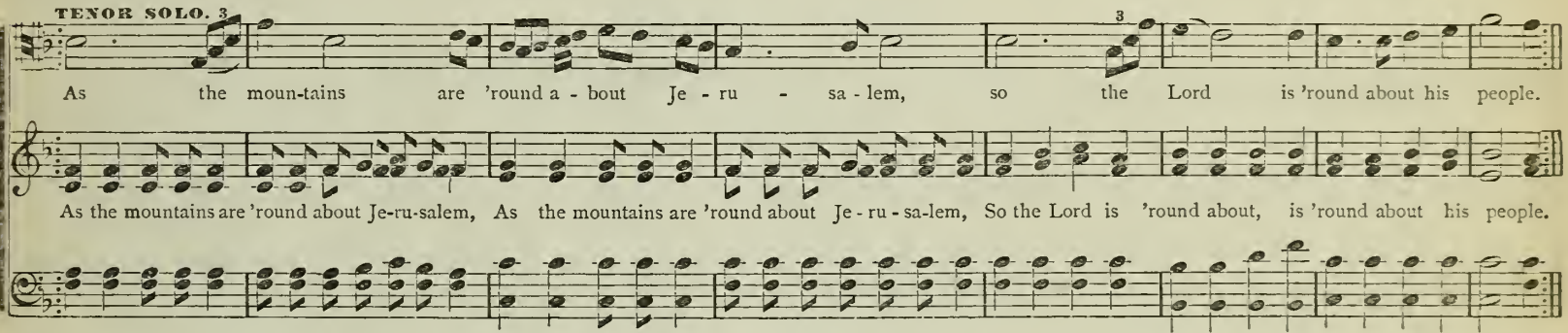
141



As the mountains are 'round a - bout Je - ru - sa - lem, so the Lord is 'round a - bout his peo - ple.

As the mountains are 'round a - bout Je - ru - sa - lem, so the Lord is 'round a - bout his peo - ple.

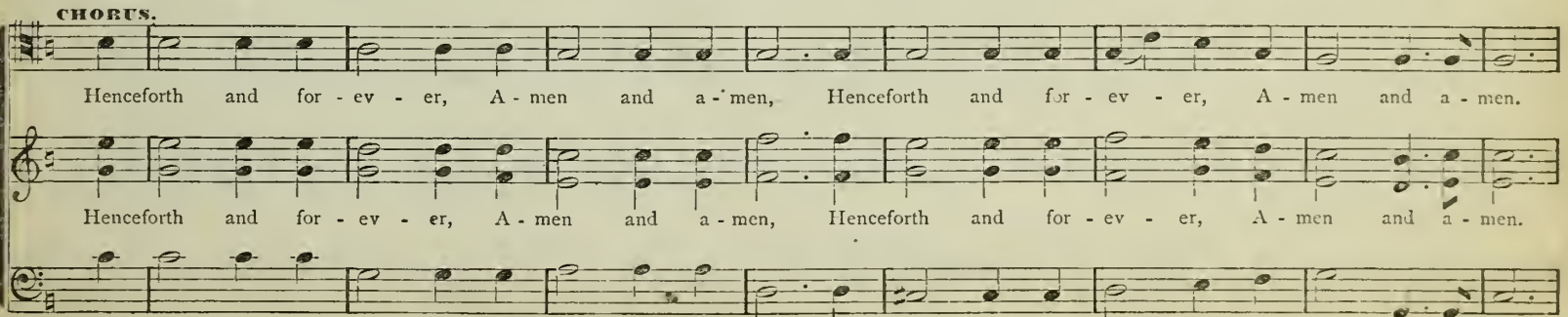
TENOR SOLO. 3



As the moun-tains are 'round a - bout Je - ru - sa - lem, so the Lord is 'round about his people.

As the mountains are 'round about Je - ru - sa - lem, As the mountains are 'round about Je - ru - sa - lem, So the Lord is 'round about, is 'round about his people.

CHORUS.



Henceforth and for - ev - er, A - men and a - men, Henceforth and for - ev - er, A - men and a - men.

Henceforth and for - ev - er, A - men and a - men, Henceforth and for - ev - er, A - men and a - men.

THEY THAT TRUST. Concluded.

Loud and faster.

Henceforth and for - ev - er, A - men, and a - men; Henceforth and for - ev - er, A - men, and a - men. *Bit.* Henceforth and for - ev - er, A - men, and a - men.

TAKING THE CROSS.

P. P. B.

1. Je - sus, I my cross have tak-en, All to leave and fol-low thee; Naked, poor, despised, for - sak - en, Thou, from hence, my all shalt
2. Let the world despise and leave me, They have left my Savior, too; Human hearts and looks deceive me; Thou art not, like them, un-

be. Per-ish ev' - ry fond am - bi - tion, All I've sought or hoped or known; Yet how rich is my con - di - tion! God and heav'n are still my own.
true. And while thou shalt smile up - on me, God of wisdom, love, and might, Foes may hate, and friends may scorn me—Show thy face, and all is bright

HAIL, GREAT CREATOR. Chorus. From the "Harmony of the Spheres," by ROMBERG. 143

Fast and spirited.

Hal - le - lu - jah! Hail! great Cre - a - tor, Thine is the glo - ry, Thine is the glo - ry, Thine the glo - ry, Be thine the

Hal - le - lu - jah! Hail! great Cre - a - tor, Thine is the glo - ry, Thine is the glo - ry, Thine the glo - ry, Be thine the

Hal - le - lu - jah! Hail! great Cre - a - tor, Thine is the glo - ry, Thine is the glo - ry, Thine the glo - ry, Be thine the

praise, Thine the glo - ry, Be thine the praise; Worlds ce - les - tial, Thy works ter - res - trial, Worlds ce - les - tial, Thy

praise, Thine the glo - ry, Be thine the praise; Worlds ce - les - tial, Thy

praise, Thine the glo - ry, Be thine the praise; Worlds ce - les - tial, Thy works ter - res - trial, Worlds ce - les - tial, Thy

HAIL, GREAT CREATOR. Continued.

works ter - res - trial, Proclaim thee, Proclaim thee Al - mighty, An - cient of Days, Al - mighty! Thine be the praise, Al - mighty!

works ter - res - trial, Proclaim thee, Proclaim thee Al - mighty, An - cient of Days, Al - - - mighty!

works ter - res - trial, Proclaim thee, Proclaim thee Al - mighty, An - cient of Days, Al - mighty! Thine be the praise, Al - mighty!

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. Dynamics include *f* (forte) and *p* (piano).

Thine be the praise, Hal - le - lu - jah! Hail! great Cre - a - tor, Thine is the glo - ry, Thine is the glo - ry, Thine the

Thine be the praise, Hal - le - lu - jah! Hail! great Cre - a - tor, Thine is the glo - ry, Thine is the glo - ry, Thine the

Thine be the praise, Hal - le - lu - jah! Hail! great Cre - a - tor, Thine is the glo - ry, Thine is the glo - ry, Thine the

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. Dynamics include *f* (forte) and *p* (piano).

HAIL, GREAT CREATOR. Concluded.

145

glo - ry, Be thine the praise, Thine the glo - ry, Be thine the praise; Thine the glo - ry, Be thine the praise.

glo - ry, Be thine the praise, Thine the glo - ry, Be thine the praise; Thine the glo - ry, Be thine the praise.

glo - ry, Be thine the praise, Thine the glo - ry, Be thine the praise; Thine the glo - ry, Be thine the praise.

Hal - le - lu - - - jah! A - men, Hal - le - lu - jah! A - men.

Hal - le - lu - - - jah! A - men, Hal - le - lu - jah! A - men.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men.

GLORY TO GOD IN THE HIGHEST. Anthem for Christmas.

Arranged from CIMAROSA.

f Very spirited. Play the first four measures as an introductory Symphony.

First system of the musical score, featuring four staves (Soprano, Alto, Tenor, and Bass). The music is in 2/4 time with a key signature of one flat (B-flat). The lyrics are: "Glo - ry to God in the highest, in the highest, Glo - ry be to God, Glo - ry to God in the highest." The first four measures are marked as an introductory symphony.

Second system of the musical score, continuing the four-staff arrangement. The lyrics are: "God in the highest, Glo - ry to God in the highest, in the highest, in the highest, in the highest, And on earth peace, And on earth peace." The system includes dynamic markings: *Cres.*, *ff*, and *Dim.* in the upper staves, and *Cres.*, *ff*, and *Dim.* in the lower staves.

GLORY TO GOD IN THE HIGHEST. Concluded.

147

Rit. *Cres.* *f*

And on earth peace, good will, good will. Glo - ry to God in the high - est, Glo - ry to

peace, good will, good will. Glo - ry to God in the high - est. Glo - ry to God

Rit. *Cres.*

And on earth peace, good will, good will. Glo - ry to God in the high - est, Glo - ry to

ff

God in the high - est, Glo - ry to God in the high - est, Glo - ry be to God in the high - - - - est.

. . . . in the high - est, Glo - ry to God in the high - est, Glo - ry be to God in the high - - - - est.

ff

God in the high - est, Glo - ry to God in the high - est, Glo - ry be to God in the high - - - - est.

HE THAT DWELLETH. Psalm 91.

P. P. BLISS.

BASE SOLO.

He that dwelleth in the secret place, the secret place of the Most High, shall abide, shall abide under the shadow of th' Almighty, shall a-

TENOR SOLO.

bide, shall abide, under the shadow of th' Almighty - y. I will say of the Lord, . . He is my

refuge and my fortress; My God, in him will I trust, in him, in him will I trust.

HE THAT DWELLETH. Continued.

149

DUET, S. and A. Not too fast.

Sure - ly, sure - ly, He shall de - liv - er thee, and un - der his wings shalt thou trust, Un - der his

wings . . shalt thou trust, un - der his wings . . shalt thou trust, un - der his wings shalt thou trust.

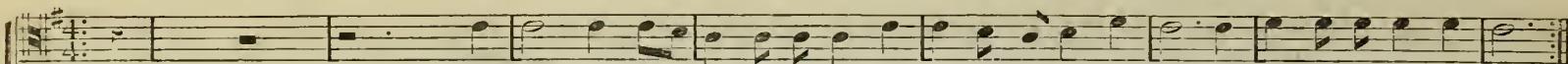
CHÓRUS.

Ritard.

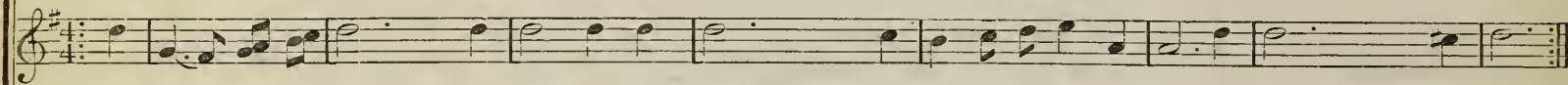
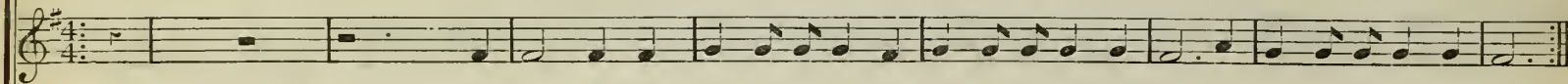
Sure - ly, sure - ly, he shall de - liv - er thee, and un - der his wings shalt thou trust.

Sure - ly, sure - ly, he shall de - liv - er thee, and un - der his wings . . shalt thou trust.

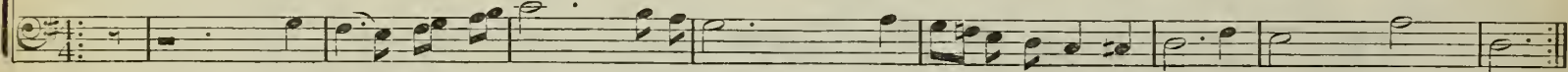
HE THAT DWELLETH. Continued.



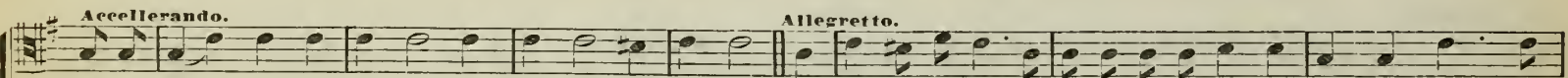
A thousand shall fall at thy side, ten thousand at thy right hand, ten thousand at thy right hand.



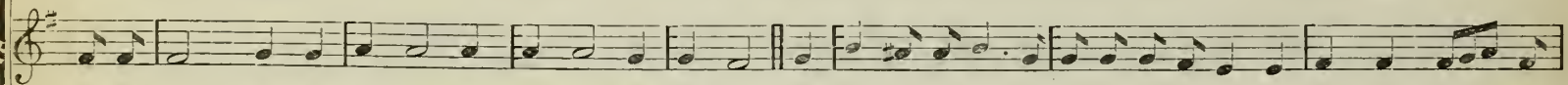
A thou-sand shall fall, shall fall at thy side, ten thousand at thy right hand, at thy right hand.



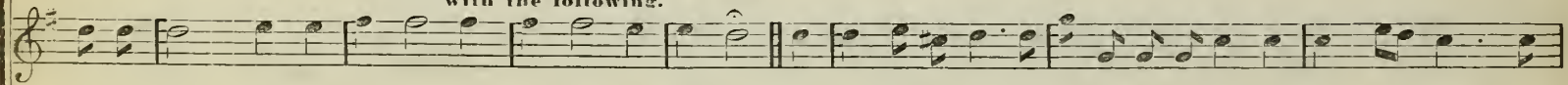
A thou-sand shall fall at thy side,



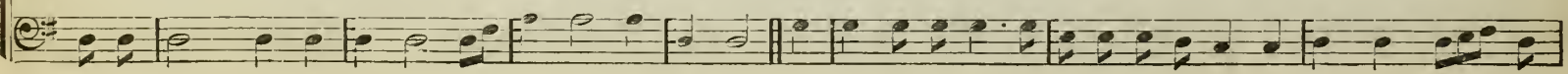
But it shall not come nigh thee, it shall not come nigh thee, Because thou hast made the Lord thy habitation ; he will show thee



**Sopranos only sustain and connect
with the following.**



But it shall not come nigh thee, it shall not come nigh thee, Because thou hast made the Lord thy habitation ; he will show thee



HE THAT DWELLETH. Concluded.

151

ff

his sal - va - tion, because thou hast made the Lord thy habitation, He will show thee his sal - va - tion, Will show thee his salvation,

ff

his sal - va - tion, because thou hast made the Lord thy habitation, He will show thee his sal - va - tion, He will show his salvation, Will show thee his sal - va - tion,

Will show thee his sal - va - tion, He will show thee his sal - va - tion, his sal - va - tion, A - - - men.

He will show . . his sal - va - tion, He will show thee his sal - va - tion, His sal - va - tion, A - - - men.

Will show thee his sal - va - tion,

CHRISTMAS HYMN.

I. B. SWEEZY.

An - gels from the realms of glo - ry, An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang creation's sto - ry,

Now proclaim Mes - si - ah's birth, Now proclaim Mes - si - ah's birth. Now pro - claim Mes - si - ah's birth, Now proclaim Mes - si - ah's birth. Ye who sang cre - a - - tion's sto - ry, Now pro - claim Mes - si - ah's

birth. Worship Christ the new born King, Worship Christ the new born King, Worship Christ the new born King. birth. Come and wor - ship, come and wor - ship, Worship Christ the new born King, Worship Christ the new born King, Worship Christ the new born King.

TRUST IN THE LORD.

P. P. B.

153

Trust in the Lord and do good, Trust in the Lord and do good, So shalt thou dwell in the land, So shalt thou dwell in the

1st time, Duet S. and A.

Trust in the Lord and do good, Trust in the Lord and do good, So shalt thou dwell in the land, So shalt thou dwell in the

Shalt dwell in the land, Shalt

1st time. **2d time.**

land, And ver - i - ly, ver - i - ly, thou shalt, thou shalt be fed. Shalt be fed. Trust in the Lord, Trust in the Lord.

Thou shalt, thou shalt be fed. Shalt, thou shalt be fed. Trust in the Lord, Trust in the Lord.

land, And ver - i - ly, ver - i - ly thou shalt be fed.

dwell in the land And Shalt be fed. Trust in the Lord, Trust in the Lord.

OUR LIGHT AFFLICTION.

P. P. BLISS.

Our light af-flic-tion, which is but for a moment, Our light af-flic-tion, which is but for a moment, worketh for us a

Our light af-flic-tion, which is but for a moment, Our light af-flic-tion, which is but for a moment, worketh for us a

A far more exceed-ing and e-ter-nal weight of glo-ry, exceed-ing and E-

far more exceed-ing and e-ter-nal weight of glo-ry, E-ter-nal

A far more exceed-ing and e-ter-nal weight of glo-ry, Exceed-ing and e-

ter-nal weight of glo-ry. were dis-
p Rit.

weight of glo-ry. For we know that if our earth-ly house, our earthly house of this taber-nacle were dis-
p

ter-nal weight of glo-ry.

OUR LIGHT AFFLICTION. Concluded.

155

solved. We have a build - ing of God, a building of God; A house not made with hands, a house not made with

solved. We have a build - ing of God, a building of God; A house not made with hands, a house not made with

hands; E - ter - nal in the heav'ns, e - ter - nal in the heav'ns; Not made with hands, E - ter - nal in the

hands; E - ter - nal in the heav'ns, e - ter - nal in the heav'ns; We have a house, E - ter - nal in the

heav'ns; We have a house not made with hands, E - ter - nal in the heav'ns; We have a house not made with hands, E - ter - nal in the heav'ns.

heav'ns; We have a house not made with hands, E - ter - nal in the heav'ns; We have a house not made with hands, E - ter - nal in the heav'ns.

Cres. *ff* *p* *Rit.* *Largo.* *Cres.*

HE CARETH FOR YOU.

E. P. BLISS.

Andante.

Humble yourselves un-der the mighty hand of God, that he may ex - alt you, that he may ex - alt you; Casting

all your cares up - on him, Casting all your cares up - on him, Cast - ing all your cares up-on him, for he car - eth for you.

HE CARETH FOR YOU. Concluded.

157

First time, Soprano and Alto Duet.

Casting all . . . your cares up-on him, Casting all . . . your cares up-on him, Casting all . . . your cares up-on

Slow and soft.

him, . . . for he car-eth for you, . . . He car-eth for you, . . . He car-eth for you.

"I WILL PRAISE THE NAME OF GOD."

JAMES McGRANAHAN.

Allegretto.

First system of the musical score, marked **Allegretto**. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "I will praise the name of God, I will praise the name of God, I will praise the name of God with a song; I will praise the name of God with a song; With a song and with thanksgiving will I magnify his name; With a song and with thanksgiving will I magnify his name." The first staff has a dynamic marking *f* at the beginning.

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "God with a song; With a song and with thanksgiving will I magnify his name; With a song and with thanksgiving will I magnify his name." The piano part features a dynamic marking *ff* (fortissimo) in the middle of the system.

Moderato.

Third system of the musical score, marked **Moderato**. It continues the vocal line and piano accompaniment. The lyrics are: "name. and be glad, and be glad, This the humble shall see and be glad, And the heart shall name, This the humble shall see, . . . This the humble shall see, . . . This the humble shall see and be glad, And the heart shall and be glad, and be glad." The piano part has dynamic markings *m* (mezzo) and *Cres.* (crescendo).

"I WILL PRAISE THE NAME OF GOD." Concluded.

159

live that trusteth in God, For the Lord heareth the poor and de-spis - eth not his cap - tives, For the Lord heareth the poor

live that trusteth in God, For the Lord heareth the poor and de-spis - eth not his cap - tives, For the Lord heareth the poor

and de-spis-eth not his cap-tives. Praise the Lord, Praise the Lord, Let the

and de-spis-eth not his cap-tives. Praise the Lord, Praise the Lord, Let the

Let the heav'ns and the earth and the sea praise the Lord, Let 'all that moveth therein praise the Lord; Let the

heav'ns and the earth and the sea Praise him for - ev - er more. A - - men, A - - men, A - - - - - men.

heav'ns and the earth and the sea Praise him for - ev - er more. A - - men, A - - men, A - - - - - men.

SIX DAYS SHALT THOU HAVE FOR LABOR.

D. C. ADDISON.

1. Bells of the sweet, ho - ly Sab - bath, Ring-ing out so calm and clear, Soft and sweet their solemn mu - sic

2. Ev' - ry heart, tho' it be sin - ful, Now with pur - er impulse swells, Thrilled by sweet and soothing ca-dence

3. Oh, a bless-ed day is Sab - bath, With the sweetly chiming bells, For the spir-it of de - vo - tion

Falls up-on the list'ning ear, While their sweet, per - sua-sive mur-mur Calls to mind God's high behest—

Of the blessed Sabbath bells, For their tones, so calm and ear-nest, Echoed are with-in the breast. "Six days shalt thou have for

In their dear vi - bra - tion dwells, When the toil-worn are re - mind - ed Of Je - ho - vah's high behest—

la - bor, Six days shalt thou have for la - bor, But the seventh shall be for rest."

la - bor, Six days shalt thou have for la - bor, But the seventh shall be for rest."

FLEE AS A BIRD TO YOUR MOUNTAIN.

P. P. BLISS.

161

Slow.

Look un-to me and be ye saved, be saved, all the ends of the earth, all the ends of the earth, For I am God, for I am God.

sf

ff

mp

pp

Look un-to me, Look un-to me and be ye saved, be saved, all the ends of the earth, all the ends of the earth, For I am God, for I am God.

In the Lord put I my trust,

In the Lord put I my trust,

How say ye to my soul,

FLEE AS A BIRD TO YOUR MOUNTAIN. Continued.

First system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The second staff is in treble clef. The third staff is in treble clef. The bottom staff is in bass clef. The lyrics are written below the staves.

Flee as a bird, Flee to your mount-ain, Flee as a bird, Flee to your mount-ain,

Flee as a bird to your moun-tain, Flee as a bird to your mount-ain,

Flee as a bird, Flee to your mount-ain, Flee as a bird, Flee to your mount-ain,

Second system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The second staff is in treble clef. The third staff is in treble clef. The bottom staff is in bass clef. The lyrics are written below the staves.

Flee as a bird, Flee to your mount-ain, Flee to your mount-ain. I will be glad and re-

Flee as a bird to your mount-ain, Flee as a bird to your mount-ain. I will be glad and re-

Flee as a bird, Flee to your mount-ain, Flee to your mount-ain. I will be glad and re-

FLEE AS A BIRD TO YOUR MOUNTAIN. Concluded.

163

joice in thee. I will sing prais - es un - to thy name. I will be glad and re-

This musical system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Largo.

joice in thee. I will sing prais - es un - to thy name, O thou most high.

joice in thee. I will sing prais - es un - to thy name, O thou most high.

This musical system also consists of four staves, maintaining the same key signature and clefs as the first system. The tempo marking 'Largo.' is positioned above the first staff. The lyrics are repeated, with the final phrase 'O thou most high.' appearing on both the vocal and instrumental parts. The musical notation includes longer note values and rests, consistent with the 'Largo' tempo.

PRAISE THE LORD FOR HIS GOODNESS.

From the Oratorio of NAAMAN.

f
Praise the Lord for his good - ness, Praise the Lord for his good - ness, And his won - der - ful works to the

f
Praise the Lord for his good - ness, Praise the Lord for his good - ness, And his won - der - ful works to the

f
Praise the Lord for his good - ness, Praise the Lord for his good - ness, And his won - der - ful works to the

f
Praise the Lord for his good - ness, Praise the Lord for his good - ness, And his won - der - ful works to the

f

chil - dren, to the chil - dren of men. Praise the Lord, Praise the Lord, Praise the Lord for his

chil - dren, to the chil - dren of men. Praise the Lord, Praise the Lord for his

chil - dren, to the chil - dren of men. Praise the Lord, Praise the Lord for his

chil - dren, to the chil - dren of men. Praise the Lord, Praise the Lord for his

PRAISE THE LORD FOR HIS GOODNESS. Continued.

165

good - ness, Praise the Lord for his good - ness, And his won - der - ful works, And his won - der - ful

good - ness, Praise the Lord for his good - ness, And his won - der - ful works, And his won - der - ful

good - ness, Praise the Lord for his good - ness, And his won - der - ful works, His

good - ness, Praise the Lord for his good - ness, And his won - der - ful works, And his won - der - ful

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics for the vocal parts are: "good - ness, Praise the Lord for his good - ness, And his won - der - ful works, And his won - der - ful". The piano accompaniment features a steady bass line and chords in the right hand.

works to the chil - dren of men, to the chil - dren of men! Hal - le - lu - jah, . .

works . . to the chil - dren of men, to the chil - dren of men! Hal - le - lu - jah, . .

won - der - ful works to the chil - dren of men, to the chil - dren of men!

works to the chil - dren of men, to the chil - dren of men! Hal - le - lu - jah,

The second system of the musical score also consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics for the vocal parts are: "works to the chil - dren of men, to the chil - dren of men! Hal - le - lu - jah, . .". The piano accompaniment continues with a steady bass line and chords in the right hand.

PRAISE THE LORD FOR HIS GOODNESS. - Continued.

[illegible]

PRAISE THE LORD FOR HIS GOODNESS. Concluded.

167

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

ff *Rit.* *Ped.* ** Ped. * Ped. * Ped. **

New Arrangement.

ABOVE ALL OTHERS. 8s & 7s. Double.

GEO. F. ROOT.

Tenderly.

Fine.

D. C.

1. One there is a - bove all oth - ers, Well de-serves the name of Friend;
 His is love be - yond a broth - er's, Cost - ly, free, and knows no end. } Which of all our friends to save us, Could or would have shed his Blood?
 D. C. But our Je - sus died to have us, Re - con-ciled in him to God.

Fine. *D. C.*

2. When he lived on earth a - bas - ed, Friend of sin - ners was his name;
 Now a - bove all glo - ry rais - ed, He re - joi - ces in the same. } Oh, for grace our hearts to soft - en, Teach us, Lord, at length to love!
 D. C. We, a - las! for - get too oft - en, What a Friend we have a - bove.

IN THE CROSS OF CHRIST I GLORY.

P. P. BLISS.

Moderato.

In the Cross of Christ I glo-ry, Tow'ring o'er the wrecks of time; All the light of sa-cred sto-ry Gathers round its head sublime.

In the Cross of Christ I glo-ry, Tow'ring o'er the wrecks of time; All the light of sa - cred sto-ry Gathers round its head sublime.

All the light of sa-cred sto-ry,

Rit.

Nev-er shall the cross forsake me,

When the woes of life o'er - take me, Hopes deceive, and fears an - noy, . . . Nev-er shall the cross forsake me,

rit.

Lo ! it glows with peace and joy. Bane and blessing, bane and blessing, pain and pleasure, pain and pleasure, By the cross are sanc-ti - fied ;

Lo ! it glows with peace and joy. Bane and blessing, pain and pleasure, By the cross are sanc-ti - fied ;

The first system of the musical score consists of four staves. The top staff is a soprano line, the second is an alto line, the third is a tenor line, and the fourth is a bass line. The music is in 4/4 time. The lyrics are written below the staves, with the first two lines of lyrics corresponding to the first two staves and the next two lines corresponding to the last two staves.

Peace is there that knows no meas-ure, Joys that thro' all time a-bide, that thro' all time, thro'all time abide.

p Joys that thro' all time a - bidē, Joys that thro'all time, that thro'all time a - bidē.

Peace is there that knows no meas-ure, Joys that thro' all time a - bidē, that thro' all time, that thro'all time a - bidē. *rit.*

Peace is there that knows no measure, Joys that thro' all time a - bidē, Joys that thro'all time, all time a - bidē.

The second system of the musical score also consists of four staves. The top staff is a soprano line, the second is an alto line, the third is a tenor line, and the fourth is a bass line. The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the next two lines corresponding to the last two staves. The first line of lyrics is followed by a line of lyrics that is indented, and then a line of lyrics that is aligned with the start of the third staff. The system ends with a *rit.* marking.

IN THE CROSS OF CHRIST I GLORY. Concluded.

In the Cross of Christ I glo-ry, Tow'ring o'er the wrecks of time ; All the light of sa-cred sto-ry Gathers round its head sublime.

In the Cross of Christ I glo-ry, Tow'ring o'er the wrecks of time ; All the light of sa - cred sto-ry Gathers round its head sublime.

All the light, the light of sa-cred sto-ry

Detailed description: This block contains the musical notation for the hymn 'In the Cross of Christ I Glory'. It consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is in treble clef with a key signature of one flat and a common time signature, starting with a piano (p) dynamic. The third staff is in treble clef with a key signature of one flat and a common time signature. The fourth staff is in bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves, with some words split across lines. The piece concludes with a double bar line.

HUMBLE TRUST. S. M.

GEO. F. ROOT.

Cantabile.

1. I lift my soul to God, My trust is in His name ; Let not the foes that seek my blood Still triumph in my shame.

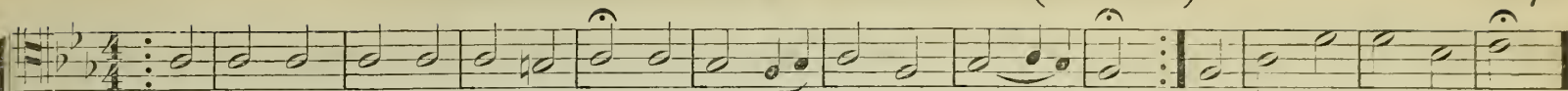
2. Re-mem-ber all Thy grace, And lead me in thy truth ; Forgive the sins of rip - er days, And fol - lies of my youth.

3. The Lord is just and kind, The meek shall learn his ways, And ever - y hum-ble sin - ner find The methods of His grace.

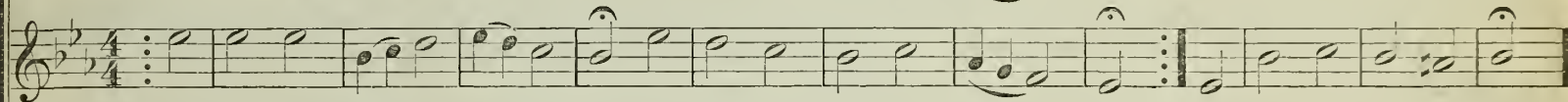
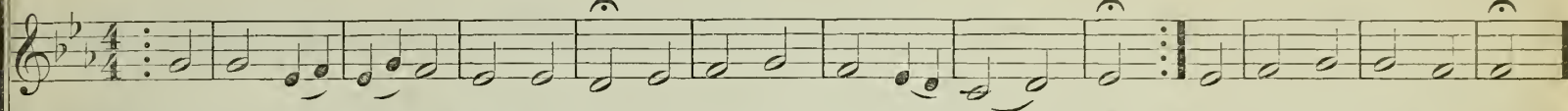
Detailed description: This block contains the musical notation for the hymn 'Humble Trust'. It consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the staves, with some words split across lines. The piece concludes with a double bar line.

A STRONG CASTLE IS OUR GOD. (Choral.)

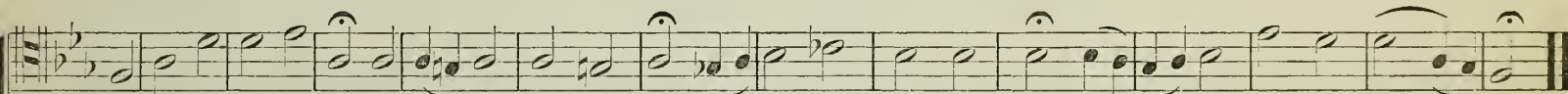
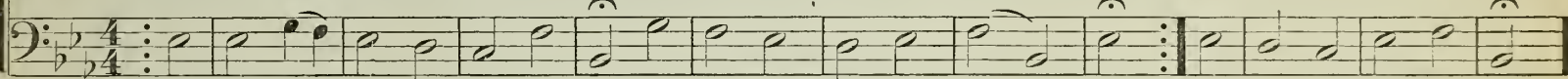
171



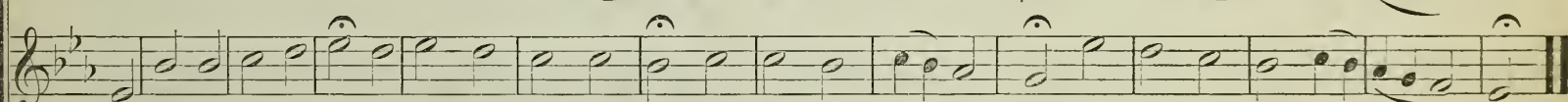
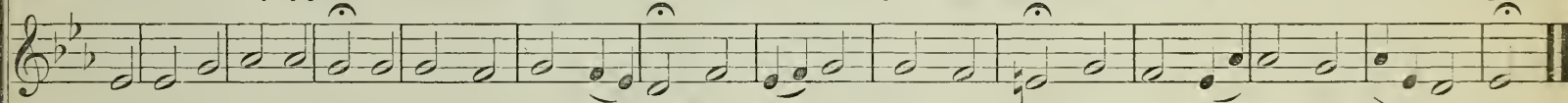
1. A sure strong - hold, our God, is he; A trust - y shield and wea - pon; } A crowd of dead - ly foes
Our help he'll be, and set us free From ev - 'ry ill can hap - pen. }



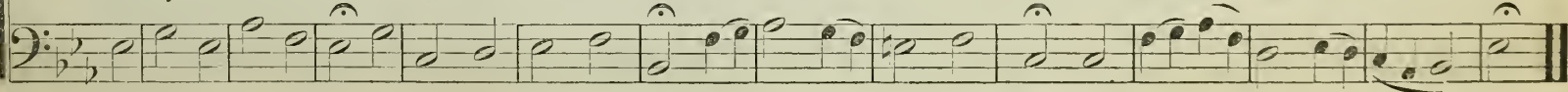
2. Thro' our own force we noth - ing can: Straight were we lost for - ev - er; } Ask ye who this may be?
But for us fights the prop - er Man, By God sent to de - liv - er. }



Our onward way op - pose; Base fol - lies, fears and cares, And sin doth spread her snares; How shall we flee from dan - ger?



Christ Je - sus named is he, Of Sa - ba - oth the Lord! Sole God to be a - dored; 'Tis he must win the bat - tle.



BEAUTIFUL IS ZION. Solo and Chorus.

GEO. F. ROOT.

CHORUS.

Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - on, Beau - ti - ful, beau - ti - ful, the joy of all the earth.

Beau - ti - ful, beau - ti - ful, beau - ti - ful, is Zi - on, Beau - ti - ful, beau - ti - ful, the joy of all the earth.

The chorus consists of four staves of music in 4/4 time, key of B-flat major. The melody is simple and repetitive, with lyrics written below the notes.

SOLO.

Beau - - ti - ful, beau - - - ti - ful, beau - ti - ful is Zi - - - on,

The solo consists of a single staff of music in 4/4 time, key of B-flat major. The melody is more melodic and expressive than the chorus, with lyrics written below the notes.

CHORUS.

Beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, and the joy of all the earth; Oh,

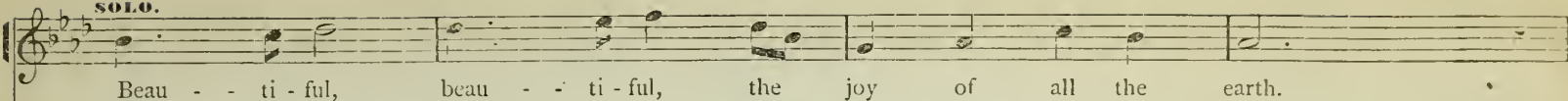
Beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, and the joy of all the earth; Oh,

The final chorus consists of four staves of music in 4/4 time, key of B-flat major. The melody is more complex and rhythmic than the first chorus, with lyrics written below the notes.

BEAUTIFUL IS ZION. Continued.

173

SOLO.



CHORUS.

beau-ti-ful is Zi-on, beau-ti-ful is Zi-on, and the joy of all the earth, and the joy of all the earth; Oh,

beau-ti-ful is Zi-on, beau-ti-ful is Zi-on, and the joy of all the earth, and the joy of all the earth; Oh,

CHORUS.

Beauti-ful, oh, beauti-ful is Zi-on, is Zi-on, the cit-y of our King; Oh, beauti-ful, oh, beauti-ful is

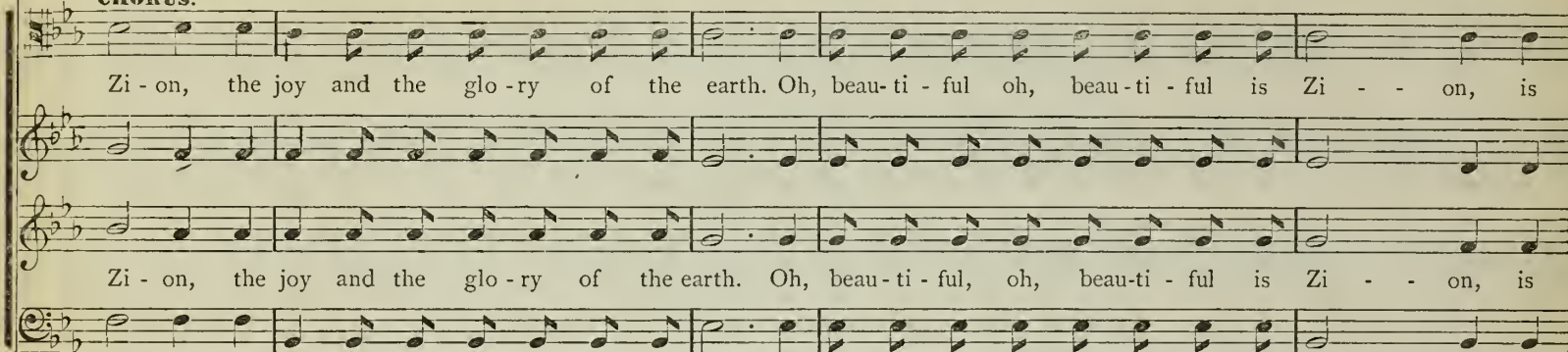
Beauti-ful, oh, beauti-ful is Zi-on, is Zi-on, the cit-y of our King; Oh, beauti-ful, oh, beauti-ful is

BEAUTIFUL IS ZION. Continued.

SOLO.



CHORUS.



SOLO.



BEAUTIFUL IS ZION. Concluded.

175

Da Capo.

earth; Oh, beau-ti-ful is Zi-on, the joy of the earth.

earth, the joy of [all the earth]; Oh, beauti-ful, oh, beauti-ful, the joy of the earth, of the earth, of all the earth.

earth, the joy of all the earth; Oh, beauti-ful, oh, beauti-ful the joy of the earth, of the earth, of all the earth.

The first system consists of five staves. The top staff is the vocal melody in G-flat major (three flats). The lower four staves are piano accompaniment. The lyrics are written below the vocal staff. The first line of lyrics is 'earth; Oh, beau-ti-ful is Zi-on, the joy of the earth.' The second line is 'earth, the joy of [all the earth]; Oh, beauti-ful, oh, beauti-ful, the joy of the earth, of the earth, of all the earth.' The third line is 'earth, the joy of all the earth; Oh, beauti-ful, oh, beauti-ful the joy of the earth, of the earth, of all the earth.'

After observing Da Capo, omit the section in the key of E flat, and end with this brace.

Dim. e Rit.

a tempo e forte.

beau - - ti - ful, beau - - ti - ful, beau - - - ti - ful, A - - - men.

beauti-ful is Zi-on, beauti-ful is Zi-on, beauti-ful, oh, beauti-ful is Zi-on. Amen, a-men, a-men.

beauti-ful is Zi-on, beauti-ful is Zi-on, beauti-ful, oh, beauti-ful is Zi-on. Amen, a-men, a-men.

The second system consists of five staves. The top staff is the vocal melody. The lower four staves are piano accompaniment. The lyrics are written below the vocal staff. The first line of lyrics is 'beau - - ti - ful, beau - - ti - ful, beau - - - ti - ful, A - - - men.' The second line is 'beauti-ful is Zi-on, beauti-ful is Zi-on, beauti-ful, oh, beauti-ful is Zi-on. Amen, a-men, a-men.' The third line is 'beauti-ful is Zi-on, beauti-ful is Zi-on, beauti-ful, oh, beauti-ful is Zi-on. Amen, a-men, a-men.'

I WILL PRAISE THEE, O LORD!

E. E. WHITEMORE, Chicago, April, 1873.

Moderato. M. M. 104. = ♩

TENOR.
I will praise . . . Thee,

SOPRANO and ALTO.
I will praise . . . Thee,

BASS.
I will praise . . . Thee,

Ped.

Cres.

Will praise Thee, O Lord . . . I will praise Thee, . . . will praise Thee

Will praise Thee, O Lord . . . I will praise Thee, . . . will praise Thee

Sw.

I WILL PRAISE THEE, O LORD! Continued.

177

Piu Lento. SOPRANO.

with my whole heart. I will show forth all thy mar - velous, all thy mar - v'lous works, Thy mar - v'lous works.

ALTO.

with my whole hear. I will show forth, will show forth all thy mar - vel - ous works, Thy mar - vel - ous works.

TENOR.

I will show forth all thy mar - v'lous works.

BASE.

Ad lib. *Sw.* *Piu Lento.* *Gr.*

Tempo. *mf*

I will be glad and re - joice in Thee. I will sing praise to Thy name, O Most High. I will be glad and re - joice in Thee.

Tempo. *mf* *svi.*

I WILL PRAISE THEE, O LORD! Continued.

Lenio.

I will sing praise to Thy name, O Most High!

SOPRANO SOLO.

I will sing praise to Thy name, O Most High! When mine en - e - mies are turned back, they shall fall and per - ish at Thy

BASS SOLO.

Ad lib.

Tempo. *m* *f* *ff*

For Thou hast maintain'd my right and my cause, For Thou hast maintain'd my right and my cause; Thou sat-est in the throne judging presence, For Thou hast maintain'd my right and my cause, For Thou hast maintain'd my right and my cause; Thou sat-est in the throne judging

m *mf* *ff*

Tempo. *f* *ff*

Sw.

*(Bass or Soprano Solo.) If sung as Soprano Solo or duet it would be well to omit the upper staff of organ accompaniment.

I WILL PRAISE THEE, O LORD! Concluded.

179

right, . . Thou sat - est in the throne judging right; . . I will praise Thee, O Lord, will praise Thee, O

right, . . Thou sat - est in the throne judging right; . . I will praise Thee, O Lord, will praise Thee, O

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some triplets in the piano part.

Lord, will praise Thee, O Lord! I will praise Thee, O Lord! Will praise Thee with my whole heart.

Lord, will praise Thee, O Lord! I will praise Thee, O Lord! Will praise Thee with my whole heart.

ff *Adagio.*

ff *Adagio.*

Ped et octaves.

The second system continues the musical score with four staves. It includes the same vocal and piano parts as the first system. The tempo and dynamics change to *ff* *Adagio.* for the final section. The piano part includes a pedal point and octaves, indicated by the instruction *Ped et octaves.* at the bottom.

THE ANGEL HERALDS.--(For Christmas.)

QUARTET.

H. R. PALMER.

Hark! the her-ald an-gels sing, Hark! the her-ald an-gels sing, Hark! the her-ald an-gels sing, Hark! the her-ald an-gels sing,

CHORUS

pp Glo-ry to the new-born king, *m* Glo-ry to the new-born king, *cres.* to the new-born king, *f* Glo-ry to God in the high-est! Glo-ry to God! Glo-ry to God!

sing, *f* Glo-ry to the new-born king, *pp* Glo-ry to the new-born king, *m* Glo-ry to the new-born king, *f* Glo-ry to God! Glo-ry to God!

ff Glo-ry to God in the high-est! Glo-ry to God! Glo-ry to God! Glo-ry to God in the high-est! Glo-ry to God! Glo-ry to God! Glo-ry to God! Glo-ry to God!

THE ANGEL HERALDS--Continued.

181

QUARTET.

CHORUS.

ff *pp* *m* *pp* *pp*

Glo-ry to God in the high - est ! Glo-ry to God ! Glo-ry to God ! Glo-ry to God in the high - est ! Glo-ry to God in the high - est !

Glo - ry to God in the high - est ! Glo-ry to God ! Glo-ry to God ! Peace on earth ! Good

ff *pp* *pp*

cres.

All voices in unison.

Glo-ry to God in the high - est ! Glo-ry to God in the high - est ! Glo-ry to God in the high - est ! Glo-ry to God in the high - est !

will to men !

DUET OBLIGATO.

SOPRANO AND ALTO.

pp

Hark ! what means those holy voi - - ces Sweet - ly sounding thro' the skies. - - -

Haste, ye mor-tals, to a - dore him, Haste, ye mor - tals, to a - dore him, Learn his name and taste his joy.

TENOR.

BASE.

THE ANGEL HERALDS--Continued.

Christ is born and heav'n rejoy - - ces. Glo - rious hal - le - lu-jahs rise; Hear them tell the won - - drous sto-ry,

Till in heaven ye sing be - fore him "Glo - ry be to God most high," Peace on earth, Peace on earth,

This system contains three staves of music. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are also in treble clef but with a key signature of one flat (B-flat). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Hear - - them chant in hymns of joy, "Glo - - ry in the high - - est, glo-ry, "Glo-ry be to God most high!"

Peace on earth good will to men! Peace on earth! Peace on earth! Peace on earth, good will to men!

This system contains three staves of music. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are also in treble clef but with a key signature of one flat. The lyrics are written below the staves. A small instruction "REPEAT AD LIB." is written above the final measure of the top staff.

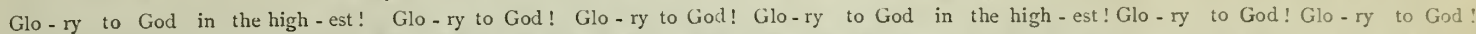
Glo - ry to God in the high-est! Glo - ry to God in the high-est!

Glo - ry to God! Glo - ry to God! Glo - ry to God! Glo - ry to God!

This system contains three staves of music. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are also in treble clef but with a key signature of one flat. The lyrics are written below the staves.

183

pp



Glo - ry to God ! Glo - ry to God ! Glo - ry to God in the high - est ! Glo - ry to God ! Glo - ry to God !

Glo - ry to God in the high - est !

Glo-ry to God in the high - est !

Peace on earth !

Good will to men ! Glo - ry to God in the high - est !

Glo - - - ry,

Glo - - ry,

Glo - - - - - ry.

Glo - - - ry,
Glo-ry to God in the high-est !

Glo - - ry,
Glo-ry to God in the high-est,

Glo - - - - - ry.

THE CHANGEFUL VOICE OF SONG.

Words and Music by GEO. F. ROOT.

If these words are properly set, the music will give their expression to some extent, even if played upon an instrument, but the human voice alone is capable of those *changes of quality* which their full expression requires. *Changes in power* take place during each quality, but this should not cause a change in quality. (See NORMAL MUSICAL HANDBOOK, page 41.)

MEDIUM QUALITY.

Oh, voice of song! True voice of the heart! As rip-pling fount-ains play, As might-y tor-rents pour, As sum-mer breez-es stray, As

Oh, voice of song! True voice of the heart! As rip-pling fount-ains play, As might-y tor-rents pour, As sum-mer breez-es stray, As

SOMBER QUALITY—Toward reverence.

win - try tempests roar, Thou bear'st thy changeful part. The cho - ral hymn, with sol - emn tone, Thou rais - est high to God a - lone, And

win - try tempests roar, Thou bear'st thy changeful part. The cho - ral hymn, with sol - emn tone, Thou rais - est high to God a - lone, And

CLEAR QUALITY—Toward gaiety.

grate - ful na - tions swell the song That reach - es heaven's grand an-sw'ring throng. A - non the spring comes gai - ly by, Then thou dost wel-come

grate - ful na - tions swell the song That reach - es heaven's grand an-sw'ring throng. A - non the spring comes gai - ly by, Then thou dost wel-come

thou dost cry, A-wake, ye sleep-ers! Join the voice that thrills the world; Rejoice! re-joyce! A-wake, ye sleep-ers! yes, join the
 thou dost cry, A-wake, ye sleep-ers! Join the voice that thrills the world; Rejoice! re-joyce! A-wake, ye sleep-ers! yes, join the
 thou dost cry, A-wake, ye sleep-ers! Join the voice that thrills the world; Rejoice! re-joyce! A-wake, . . . ye sleep-ers! Join the voice . . .
 thou dost cry, A-wake, ye sleep-ers! Join the voice that thrills the world; Rejoice! re-joyce! A-wake, ye sleep-ers! yes, join the

voice, the voice that thrills the world; Re-joyce! re-joyce! re-joyce! A-wake, a-wake, and join the voice that
 voice, the voice that thrills the world; Re-joyce! re-joyce! re-joyce! A-wake!
 . . . that thrills . . . the world; Re-joyce! re-joyce! A-wake! a-wake, ye sleep-ers! Join the voice that
 voice, the voice that thrills the world; Re-joyce! re-joyce! . . . A-wake!

SOMBER QUALITY—Toward sadness.
 thrills the world; Re-joyce! re-joyce! re-joyce! re-joyce! . . . With qui - et
 Re-joyce! re-joyce! re-joyce! re-joyce! . . . With qui - et
 thrills . . . the world; . . . re-joyce! . . . re-joyce! . . . With qui - et
 Re-joyce! re-joyce! re-joyce! . . .

Instrumental.

Dim. *p*

au - tumn's pen - - sive shade, As one by one earth's glo - ries fade, Thy tones just tinged with

au - tumn's pen - - sive shade, As one by one earth's glo - ries fade, Thy tones just tinged with

au - tumns, qui - et autumn's pen-sive shade, Thy tones just tinged, Thy

au - tumn's pen - - sive shade, As one by one earth's glo - ries fade, Thy tones just tinged with

sad - - ness say, So pass our sum-mer joys a - way, So pass our sum-mer joys a -

sad - - ness say, So pass our summer joys a - way, So pass our sum-mer joys a - way, So pass our sum-mer joys a -

tones just tinged with sadness say, So pass our sum-mer joys a - way, our sum-mer joys a -

sad - - ness say, So pass our sum-mer joys a -

SOMBER QUALITY—Toward fear.

Dim. *pp* *Dim.* *ppp* *p* *pp*

way, our sum-mer joys a - way, . . . a - way. But oh, the fear - ful night of death, When trembling words, in bat - ed

way, our sum-mer joys a - way, a - way, a - way. But oh, the fear - ful night of death, When trembling words, in bat - ed

Dim. *pp* *Dim.* *ppp* *p* *pp*

way our sum-mer joys a - way. But oh, the fear - ful night of death, When trembling words, in bat - ed

THE CHANGEFUL VOICE OF SONG. Continued.

187

p mp m mf f p Dim.

breath, De-scrib-ing shipwreck, fire, or scourge, De-scrib-ing shipwreck, fire, or scourge, Become thy low fu - ne - real dirge, Become thy low fu - ne - real

p mp m mf f p Dim.

breath, De-scrib-ing shipwreck, fire, or scourge, De-scrib-ing shipwreck, fire, or scourge, Become thy low fu - ne - real dirge, Become thy low fu - ne - real

CLEAR QUALITY—Toward joy.

f mf f

But high o'er all at last shall rise, Thy notes of joy to sun - lit skies, Far, far a-

Inst. f mf f

dirge. But high o'er all at last shall rise, Thy notes of joy to sun - lit skies, Far, far a-

mf

bove earth's changeful way, To heaven's e - ter - nal glo - rious day, Hal - le - lu - jah! Hal - le - lu - jah! But

bove earth's changeful way, To heaven's e - ter - nal glo - rious day, But high o'er all, But high o'er all, At last shall rise, At last shall rise, But

bove earth's changeful way, To heaven's e - ter - nal glo - rious day, Hal - le - lu - jah! Hal - le - lu - jah! But

THE CHANGEFUL VOICE OF SONG. Concluded.

f *ff* *mf*

high o'er all at last shall rise, Hal - le - lu - jah! hal - le - lu - jah! Thy notes of joy to sun - lit skies, Far, far a - bove earth's

high o'er all at last shall rise, Thy notes of joy to sun - lit skies, to sun - lit, sun - lit skies, Thy notes of joy to sun - lit skies Hal - le -

high o'er all at last shall rise, Hal - le - lu - jah! hal - le - lu - jah! Thy notes of joy to sun - lit skies. Hal - le -

f

change - ful, changeful way, a - bove earth's changeful way, Hal - le - lu - jah! hal - le - lu - jah! Far a - bove earth's changeful way, To heaven's e - ter - nal

lu - jah! hal - le - lu - jah! Far, far above earth's changeful way, Hal - le - lu - jah! hal - le -

lu - jah! hal - le - lu - jah! Far, far above earth's changeful way, Hal - le - lu - jah! hal - le -

Cres. *ff*

glo - rious day, A - bove earth's changeful way; Hal - le - lu - jah! hal - le - lu - jah! Far a - bove earth's changeful way, To heaven's e - ter - nal glo - rious day.

lu - jah! A - bove earth's changeful, changeful way, To heaven's e - ter - - - - - nal glo - - - - - rious day.

Cres. *ff*

lu - jah! A - bove earth's changeful, changeful way, To heaven's e - ter - - - - - nal glo - - - - - rious day.

FATHER, I'M TIRED!

P. P. BLISS.

189

With expression.

1. Father, I'm tired! | The way is rough and thorny, and my | feet are torn, | Are torn and bleeding, and I'm | wea - ry,
 2. Father, I'm tired! | I do not want to go to heaven on | beds of ease; | Nor always would I ask clear | sky and
 3. Father, I'm tired! | Must my life-burden ever thus so | hea - vy be? | Shall only crosses bring me | near - er

4. Father, I'm tired! | Yet, O I would not murmur when my | lot seems hard. | I know the servant can not | be a-
 5. Father, I'm tired! | Yet this I know, that sometime I shall | fold my hands | From their life-work; my soul shall | burst its

sad and worn; | I thirst for the still waters of the | prom-ised land, | And seem to hear them rippling on the | gold - en sand.
 balm - y breeze. | I would not shrink from clouds and threat'ning | sky and storm. | I know the after sunlight seems more | sweet and warm.
 heaven and thee? | O, my meek Savior, shall my proud heart | al - ways feel | Toward this world as a weak worm be- | neath the heel?

bove his | Lord; | I know that every cross I bear for | Thee be- low, | Shall make my crown in heaven more | bright-ly glow;
 pris - on | bands; | My feet shall stand by Jordan; I shall | catch a gleam | Of the pure, sinless clime that lies be- | yond the stream;

Yet through this arid waste I journey | on and on, | And the long journey seems for me but just be- | gun, Yet I am tired.
 But oh to strive and struggle thus from | day to day, | And know that such must be my lot, I can but | say, Father, I'm tired.
 Help me, O help me to re- | mem-ber Thee, | Jesus, and all the scorn that thou hast borne for | me, when I am tired.

I would do any thing, be any | thing for Thee, | O, Father, grant thy grace to strengthen | me, when I am tired.
 I shall go hand in hand with Jesus | thro' the tide; | And in the home prepared upon the other | side, never grow tired.

SOLO. **CHORUS.**

1. Glory be to Him the Cru - ci - fied One. Hal - le - lu - jah, hal - le - lu - jah, Christ is all in all.
 2. Our Life in Him can never be de - stroyed. Hal - le - lu - jah, etc.
 3. Our Hope in Him can nev - er be blighted. Hal - le - lu - jah, etc.
 4. Our Purity in Him can never be de - filed. Hal - le - lu - jah, etc.
 5. Our calling in Him can nev - er be questioned. Hal - le - lu - jah, etc.
 6. Our Sun in Him can nev - er be darkened. Hal - le - lu - jah, etc.
 7. Our Joy in Him can never be di - minished. Hal - le - lu - jah, etc.
 8. Glory be to Him the Cru - ci - fied One. Hal - le - lu - jah, etc.

SOLO. **CHORUS.**

Glory be to Him for - ev - er, A - men. Hal - le - lu - jah, hal - le - lu - jah, Christ is all in all.
 Our Strength in Him can never be ex - hausted. Hal - le - lu - jah, etc.
 Our Peace in Him can nev - er be broken. Hal - le - lu - jah, etc.
 Our Righteousness in Him can nev - er be tarnished. Hal - le - lu - jah, etc.
 Our Justification in Him can nev - er be canceled. Hal - le - lu - jah, etc.
 Our Glory in Him can nev - er be clouded. Hal - le - lu - jah, etc.
 Our Rest in Him can never be - dis - turbed. Hal - le - lu - jah, etc.
 Glory be to Him for - ev - er, A - men. Hal - le - lu - jah, etc.

ASHAMED OF JESUS!

1. Jesus! and shall it ever be, A mortal man a - shamed of thee? Ashamed of thee whom angel's praise, Whose glory shines thro' end - less days?
 2. Ashamed of Jesus! that dear Friend, On whom my hopes of heaven de - pend! No: when I blush be this my shame, That I no more re - v're his name.
 3. Ashamed of Jesus! yes, I may, When I've no guilt to wash a - way; No tear to wipe, no good to crave, No fears to quell, no soul to save.
 4. Till then—nor is my boasting vain—Till then I boast a Sav - ior slain! And, oh, may this my glory be, That Christ is not a - shamed of me!

OH, GIVE THANKS.

P. P. B. 191

SOLO or Unison.

CHORUS.

1. Oh, give thanks unto the Lord, for
2. Oh, give thanks to the
3. To him that by wisdom
4. To him that
5. Who hath remembered us in our
6. Who giveth

He is good ;
Lord of lords ;
made the heavens ;
made great lights ;
low es - tate ;
food to all flesh ;

For his mer - cy en - dur - eth for - ev - er,
For his mer - cy, etc.
For his mer - cy, etc.
For his mer - cy, etc.
For his mer - cy, etc.
For his mer - cy, etc.

SOLO or Unison.

CHORUS.

1. Oh, give thanks unto the
2. To him who alone
3. To him that stretched out the earth a-
4. The sun to rule by day, the moon and stars to
5. And hath redeemed us
6. Oh, give thanks unto the

God of gods ;
doeth great wonders ;
bove the waters ;
rule by night ;
from our enemies ;
God of heaven ;

For his mer - cy en - dur - eth for - ev - er.
For his mer - cy, etc.
For his mer - cy, etc.
For his mer - cy, etc.
For his mer - cy, etc.
For his mer - cy, etc.

THE LORD'S PRAYER.

TALLIS.

1. Our Father which art in heaven, hallowed
2. Give us this day our
3. And lead us not into temptation, but deliver

be thy name ;
dai - ly bread ;
us from e - vil ;

Thy kingdom come, thy will be done in
And forgive us our debts, as
For thine is the kingdom and the

earth as it is in heaven.
we for- give our debtors.
power, and the glory for- ever.

A - men.

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